

# THE SCHOOL ARTS - MAGAZINE

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APRIL, 1914

## The Editorial Point of View

### | DESIGN IN TEACHING

HELLO, Uncle, caught anything?"  
"No, honey; dhere aint no fish in dish ere pon'."

"No fish there? Then why do you fish in it?"

"Cause it's so nigh 'ome!"

And some of us still fish for original design in brains where dhere aint no 'riginal d'sign, and in grades where what we are fishing for does not even spawn.

In the most authoritative book we have on what to do and what not to do in art instruction, *Fine and Industrial Arts in Elementary Schools*, by Walter Sargent of Chicago University, we are told, page 28, that in Grades I, II, and III children have a feeling for rhythmic arrangement in *repeating single forms* indefinitely, and show considerable ingenuity in making *new combinations of given elements*. In Grades IV and V children begin to show some appreciation of *space relations within limited areas*, and to enjoy *bilateral symmetry*. In Grades VI, VII and VIII, individual *taste* begins to be more in evidence, and individual *judgment in adapting means to ends*, both for utilitarian and esthetic reasons, may be appealed to with success. (The italics are editorial.)

Such being the conditions, let us not look for "fine space relations" or for

"original motifs," in the primary grades, nor, on the other hand, be satisfied with "repeating single forms indefinitely," or with "bilateral symmetry," in the grammar grades,—to say nothing of the high school. Knowing our ponds let us fish to some purpose.

### DESIGN IN DESIGNING!

The only excuse for decorative design is beauty, a beauty that gives additional pleasure to maker and beholder. A decorative pattern worked upon the polished surface of a block of Sienna marble is an impertinence. An elaborate colored design tooled upon the lustrous surface of a piece of Russian leather is a misfortune. Some things do not need ornamentation. It is safe to assume that anything added in the name of beauty which destroys or obscures a previously existing beauty does not enhance the beauty of the object.

Then, besides there are objects, such as milking stools and examination papers, for example, upon which "hand painted decoration" seems equally out of place. Decoration implies a certain loving regard for the thing decorated. "A jewel of gold in a swine's snout" is no more pleasing now than it was some three thousand years ago.

Moreover, as one element of beauty is consistency, the character of the deco-

ration upon an object should be related in some way at least to the character of the object itself. A good designer does not decorate a pack of playing cards with the crucifix, nor the cover of a limited edition of Shakespeare with the

produce "A morbid suspension of good sense or judgment"—and that, according to Mr. Webster Unabridged is a form of lunacy. The simple fact is that while a spot *may* be meaningless (it almost never is, however), a collec-

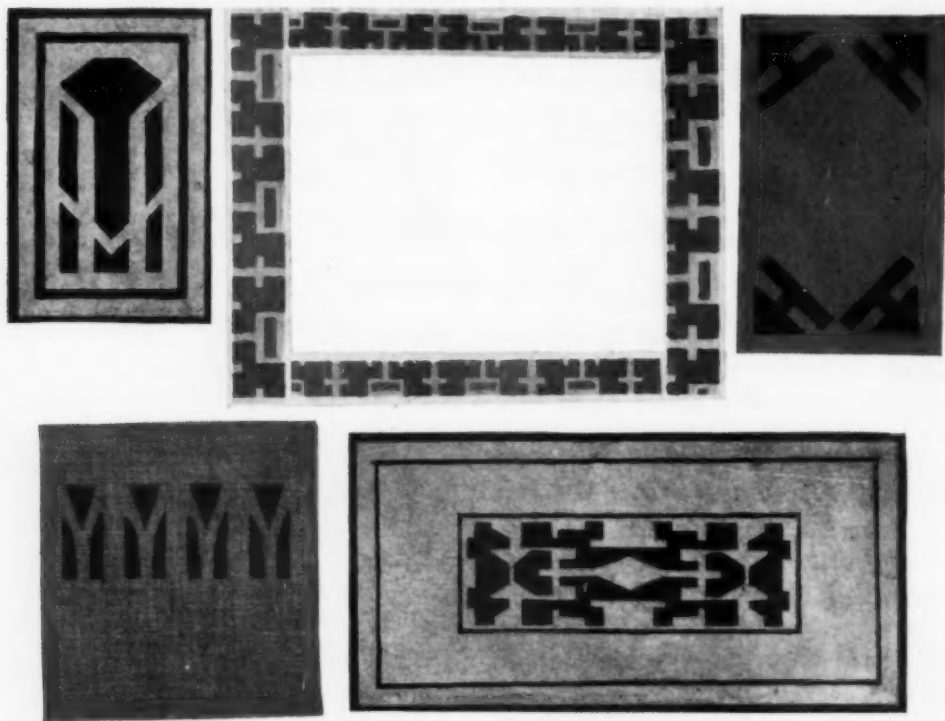


PLATE I. Designs for book covers. Beginning with a meaningless spot we sometimes arrive at a senseless ornament.

pattern of an Indian blanket. The normal human mind is somewhat rational! It has a predisposition in favor of the eternal fitness of things.

Even in our most elementary design we should insist on rationality, unless, indeed we wish to encourage lunacy. "A lunatic is a person in whose mind there is no logical association of ideas," said an old psychologist. Persistent use of meaningless spots will in time

tion of such spots is sure to induce a mood, sure to suggest something. Take the designs in Plate I. The first was labelled "A design for a pocketbook"; the second was a cover for an illustrated essay on Corot's "Spring"; the third was for a blotter pad; the fourth for a memorandum pad; and the fifth was inscribed "For a book cover." Now it would seem reasonable to have the ornament upon a pocketbook with

rounded corners at least. That second design is strongly suggestive of the mysterious ornament of Yucatan. It is as inappropriate to the exquisite sentiment of Corot's "Spring" as anything one could find if he took

"A twelve-month or twain  
To search Europe through from  
Byzantium to Spain."

The third is an Indian motive. What have flint arrows or even pine trees to do with blotting ink? And why ornament a memorandum pad with Y Y Y? A memorandum pad is to *prevent* questioning! And then that fifth one, "A book cover." Where's the title to go? What would one expect to find in a book with *that* on the cover? Perhaps the history of a Fiji, or another "Great Cryptogram." No; such design lacks design. Beginning with a meaningless spot we arrive at a senseless ornamentation. As training in designing such work as that shown in Plate II by pupils in Mr. Larsson's Sloyd Training School, Boston, as naïve as it is, is infinitely better. The character of the decoration has something at least in common with the character of the contents of the book.

#### DESIGN IN TECHNIQUE

Of course the abstract spot has its place in design. It is safe to say that the greatest contribution that has been made to the teaching of design since the days of Owen Jones is the use of the abstract spot by Dr. Denman W. Ross. Dr. Ross has reduced the whirling heavens of chaotic decoration to a solar system. He has given us something to teach, and has shown us how to teach it. He has made possible the *teaching*



PLATE II. Three design-book covers. By pupils in Mr. Gustaf Larsson's Sloyd Training School, Boston, Mass.

of design,—design as "Order, that is to say, Harmony, Balance, and Rhythm, in lines and spots of paint, in tones, measures, and shapes."

Dr. Ross has never attempted to teach applied design, except in the realm of painting. But he has given us the prin-

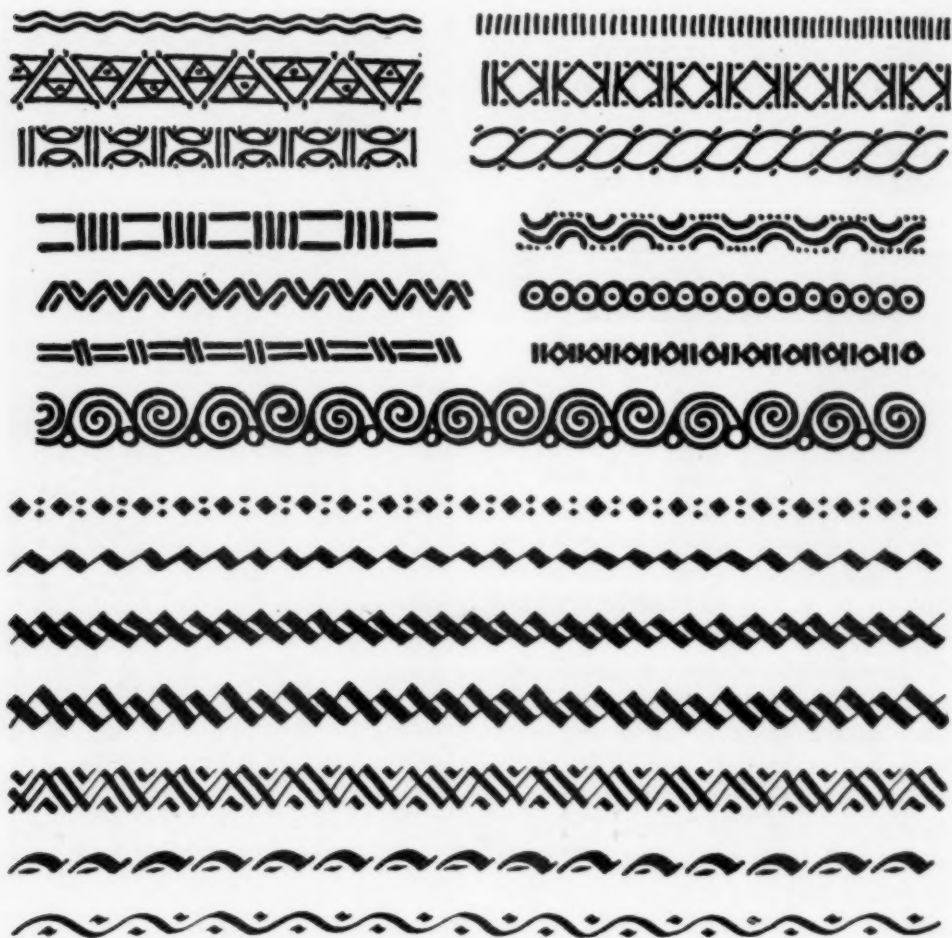


PLATE III. Pen drawn borders reproduced from *Nas Smer*, illustrating treatment appropriate to the implement used.

ciples upon which applied design must achieve its victories. The first of these is Harmony. The designs shown in Plate III taken from *Nas Smer*, are all as abstract as the designs in Plate I. But these designs are charged with meaning, nevertheless. Every line and dot reflects the tool with

which it was made, the stylus<sup>1</sup> or the quill.<sup>2</sup> They are therefore, "peculiarly appropriate" for use in decorating anything done with such implements. A decoration to be appropriate need not be "encumbered with symbols," as Mr. Daniels puts it, but it must have "something at least" in common with that

<sup>1</sup> The stylus gave strokes of uniform thickness. Modern implements for doing this are the stylographic pen, the glass pen, the rubber pen, but better, the modern German "Paysant" and "Redia" pens.

<sup>2</sup> The quill gave strokes of varying thickness. The best modern substitutes are the Stokes marking pens (for large work) and for all sorts of formal writing the "Ly-pens" made by Heintze and Blanckertz of Berlin.



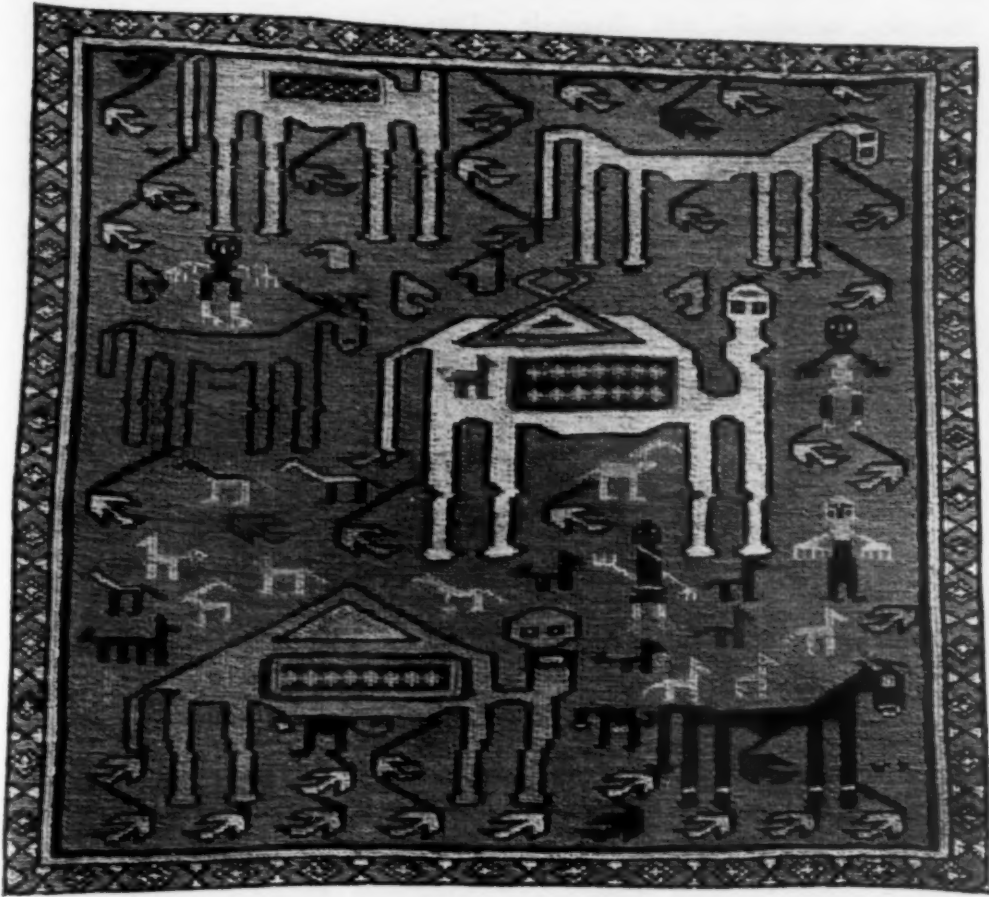


PLATE IV. A Cashmere rug illustrating the treatment of decorative elements in accordance with the technique of the weave. From a rug owned by Mrs. W. K. Schoepf, Cincinnati, Ohio.

which it decorates. Take, for example, the Frontispiece, the work of Mr. Ernst F. Detterer, of Chicago. What an admirable border that is! It is made from two abstract and meaningless spots, a curved line and a square dot,—the elements that constitute the whole text of the "Athenian Oath,"—yet under Mr. Detterer's hand they suggest the classic laurel border, exquisitely appropriate to this particular subject.

As another example of a due consideration of technique as promoting consistency in design consider Plate IV, from a photograph of a little Cashmere rug of rare pattern, kindly loaned to the SCHOOL ARTS MAGAZINE, by the owner, Mrs. W. K. Schoepf of Cincinnati. Here are twenty-eight animal forms, from cats and dogs to men and camels.<sup>3</sup> How entertaining they are! But notice that their contours are all reduced to the

<sup>3</sup> "To man Allah revealed his ninety-nine pronounceable names; but to the camel he revealed his one unpronounceable name. Hence the camel bears himself in haughty disdain of the whole race of mankind."—*Arabian Folk-lore*.

verticals, horizontals, and diagonals, imposed by the Cashmere weave. Notice also that the weaver's sense of pattern was predominant. His distribution of dapple, his placing of attractions for the eye, were to him of primary importance. To avoid too

That pocket-book design in Plate I would have been enduring had all the corners been smoothed away.<sup>4</sup>

#### DESIGN IN SOURCE MATERIAL

A designer of outstanding originality is the designer who sees much in nature.

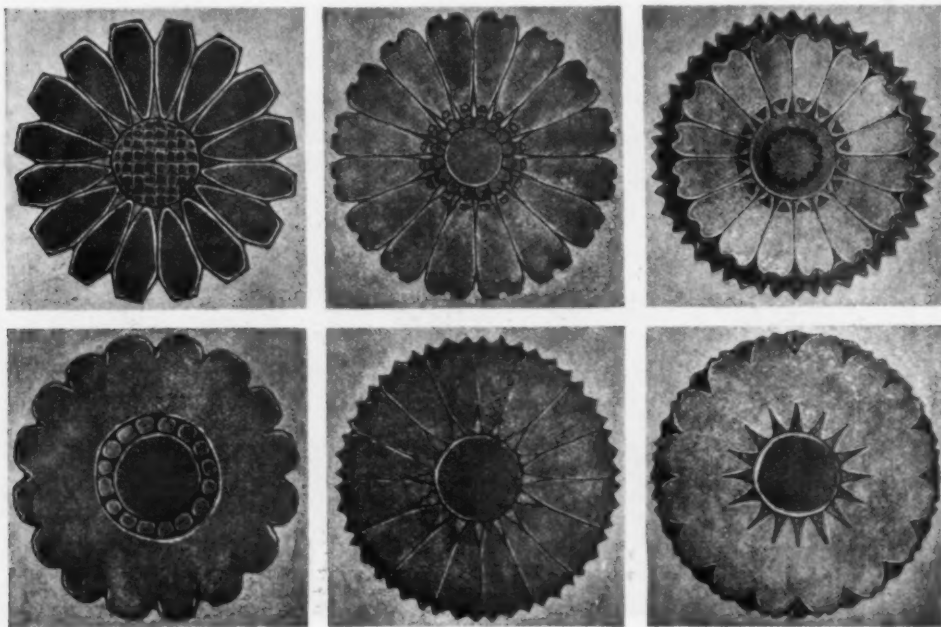


PLATE V. Six interpretations of a composite flower. By students in the Royal Hungarian School of Art, Budapest.

large a blank upon a camel's side he suggested the saddle cloth. To break up the inevitable space between the forelegs and the hind legs of a horse, he drew foliage from his body! To get rid of an obtrusive hip in his central camel he placed thereupon a little dog! The appropriateness or inappropriateness of the elements of design are frequently determined almost wholly by the mere technique of the designer.

Nature, bless you, is "a person of infinite resource and sagacity," like Kipling's man with the suspenders. Look at Plates V and VI, from the Royal Hungarian School of Art, Budapest. The six interpretations of a single flower were secured by seizing upon slight variations in individual parts and magnifying a few of them sufficiently, in each case, to give character to the whole. In the dog rose spray every joint, bract,

<sup>4</sup>The design could be still further improved by adding an initial, or other device, to indicate the owner, in that "spark-arrester"-shaped area to which the eye now goes only to find nothing.

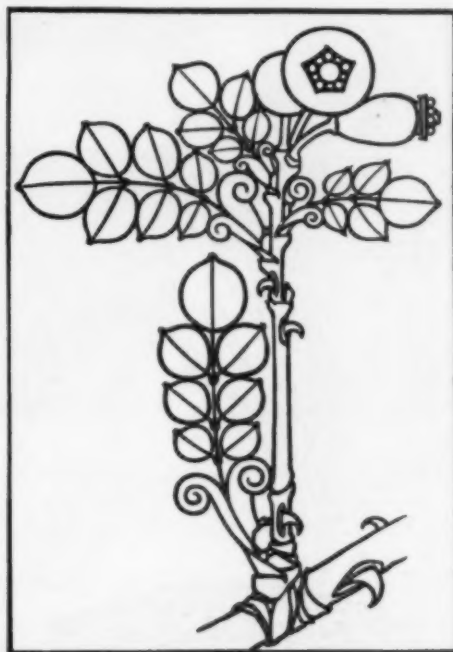
thorn, and scar has been forced to contribute a decorative element. See what Albert W. Hackman got out of the bluet, Plates VII and VIII.<sup>5</sup>

#### THE DEADLINE IN DESIGN

The adaptation of natural forms, according to the whim of the designer and the dictates of material and make, has a limit beyond which the designer is upon dangerous ground. That limit, like the line of cleavage between the plant and the animal, is hard to define. On one side of that limit a unit is recognizable as having been derived from Nature; it retains some semblance of the original. On the other side, it has lost all resemblance to its parent and is no longer worthy to be called a son; it has become a meaningless abstract spot; therefore it should not be labelled "Nude descending a staircase," lest the Philistines flee. The design should be obviously geometric in its origin, or obviously naturalistic in its origin. That which produces doubt and confusion in the mind does not conserve harmony and beauty. Every design in Plate III is frankly abstract. In every design by Mr. Hackman the bluet is recognizable. In every one of the highly conventional designs by Henrietta Paist, Plate VIII, the rose is still a rose.

#### THE IDEAL IN DESIGN

A design is right when it pleases cultivated people,—people who have a well informed taste. Plates IX, X, and XI have been selected to represent the two extremes in applied design. The six covers for spelling pads are by Harry



POSTUPNÝ VÝVOJ STUDIA ŠÍPKU. IV. SESTAVENÍ OBÝCH TVARŮ ŠÍPKU  
E. ŠERESTA

PLATE VI. In the hands of a skilful designer every detail in the natural object is forced to yield a decorative element.

W. Jacobs of Buffalo. The elements are letters and the lines and dots of which letters are composed. A spelling pad deserves but little enrichment. The abstract elements combined with the utmost care to secure good spacing, consistency of character, orderly arrangement, are quite sufficient, and within reach of children in the middle grades. The calendar designs are by Walter Crane. They were made for the Scottish Widows' Fund Life Assurance Society of Edinburgh. Examine any one of these in the light of all you ever knew about the month and its symbolism, and you will be surprised at the wealth of suggestion the design

<sup>5</sup> These plates are reproduced from the *Keramic Studio*, Syracuse, N. Y., by courtesy of the publishers.



PLATE VII. Some constructive studies in decorative design from the bluet, by Mr. Albert W. Hackman, of Meadville, Pa., showing many pleasing variations of the original theme.



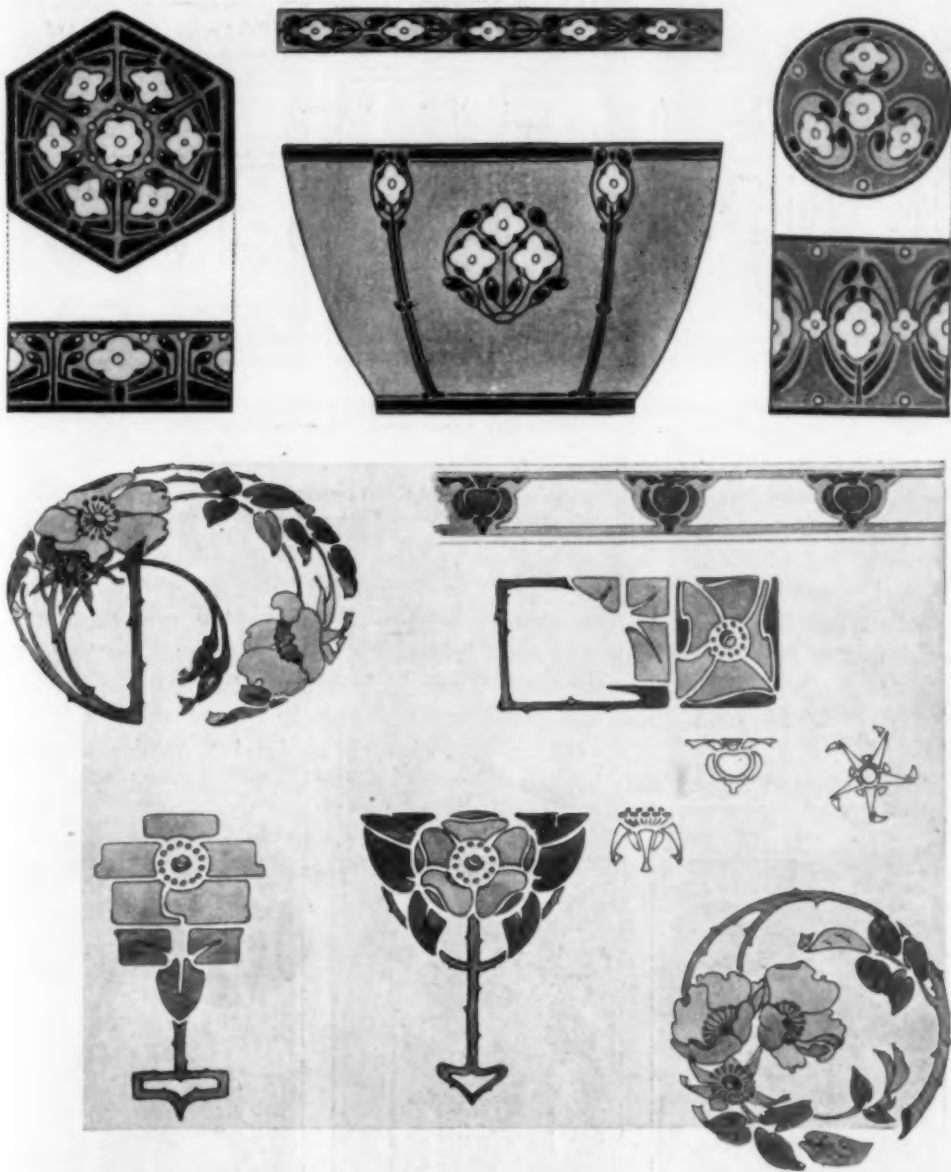


PLATE VIII. Additional designs from the bluet, by Mr. Hackman; and some clever designs from the rose, by Henrietta Paist, of St. Paul, Minn., extremely conventional but with the rose still recognizable.

affords. Not a detail is insignificant. But consider each design for its spotting of dark and light. How well balanced each one is! Take any section of one

of them, for instance the lower panel in the September, and observe how perfectly the scales, the cherubs representing day and night, the wheat of



SUGGESTIVE DESIGNS FOR SPELLING PAD  
FIFTH GRADE "A"

H.W.J.

PLATE IX. A spelling pad deserves but little enrichment. These have been treated satisfactorily by Mr. Harry W. Jacobs, Supervisor of Drawing, Buffalo, N. Y.

the harvest, and the ribbon containing the name, fit symmetrically without apparent inconvenience, into the restricted space. Or, take the upper panel in the December; or the upper panel in the July. Then consider the series as a whole. How consistent the twelve are! All of a kind; no two alike.

All good design is "the free and

adequate embodiment of the idea."

"Thought in art!" once exclaimed Vedder, "The works of the old masters are crammed solid full of it. Those chaps who don't think turn their canvasses into mere bed-quilt patterns in color. You must think. There is no great art without great thought."

There is no kind of Design without some kind of *design*.



PLATE XI. Three other designs by Walter Crane, making a total of twelve, for the twelve months of the year.



PLATE X. Nine designs by Walter Crane.

## THE ILLUSTRATIONS

This Decorative Design Number is mostly illustrations. To see designs is better than to hear about designs. Look at them all attentively; not one has been introduced without good reason.

The interior in color, by courtesy of the Sherwin-Williams Company is quite spring-like in its effect. Its tones are like those of the brown woodlands with the gray-greens and yellow-greens of the opening buds above them, and with the first marsh marigolds and anemones below. Technically it presents an analogous harmony, with yellow its central but not its dominant tone. The red-yellows, either high in value and strong in chroma, or low in value and weak in chroma, constitute the dominant tone. On one side of this is the central yellow; on the other side, balancing the warmer hues, are the green-yellows and the greens of the wall, the draperies, and the big chair.

The reticule, one of the prize drawings of the American Crayon Company's Investigation Contest, is an example of what is sometimes called a "split complementary" scheme of color. The tones of the bag and of the chain constitute a reddish-yellow group, opposite the blue, in the pentagonal circuit. That blue is the complementary not of any one tone in the group, but of the total effect of the group. The blue remains one, while its complementary, yellow-red is *split* into several analogous hues, constituting the dominant tone of the scheme.

The three designs by grammar school children are reproduced by courtesy of

Binney & Smith, of New York. They show how charming in color school work may be even when ordinary manila or neutral gray drawing paper are used as the background. They were colored with "Durel." They all illustrate an effective use of contrasting colors. In the Calendar, a complementary pair, a green and a red-purple, appear on a neutral gray ground. In the lower design, both the red and the green have been given something in common by the addition of yellow, a tint of which appears in the ground. In the upper one yellow is the dominant note. It is tinged with red in the crosses, and by mingling with the complementary, purple-blue, reduces that color in the rectangular spots, almost to a neutral. Such examples help to establish standards of excellence in school work.

## A NEW SERVICE

Of course you have noticed the pen-drawn tail pieces by James Hall, that are appearing in the SCHOOL ARTS MAGAZINE. Look through all the monthly magazines published to find better ones if you can. They are significant, they are admirably composed, they are drawn with rare grace of line, and they keep their place on the page in relation to the type. Occasionally, for years, we have been asked to lend our blocks for use in other periodicals. Recently, owing to the springing up of school printing plants in various places, the demand for SCHOOL ARTS MAGAZINE blocks for local use has increased. Mr. Hall's designs have still further stimulated the demand. Supervisors

wish outline drawings re-printed in quantity for use in their own schools. Teachers wish such reproductions to save the time and trouble involved in redrawing and hektographing. The Editors of School publications ask for them. The School Arts Publishing Company has decided therefore to rent certain of its line blocks for local use. Any school press may have the use of any such block that has been used in the SCHOOL ARTS MAGAZINE, for local use, for one dollar per block, provided that not less than ten blocks are ordered at a time, accompanied by remittance, on condition that prints from the blocks be not offered for general sale. It will require about one week to fill your order, and it is understood that these blocks are to be returned within six months. All material appearing in the SCHOOL ARTS MAGAZINE is protected by copyright, which gives us exclusive right of reproduction for commercial purposes; but being anxious to promote beautiful school work in every possible way, we shall be glad to lend our blocks for local use, that teachers and school children may have every possible help in their work. An advertisement gives a list of cuts now available for rental.

\* The page is from the pen-drawn original by Mr. Ernst F. Detterer, of the Art Department, Chicago Normal School. Mr. Detterer began his study of lettering under Mr. James Hall, at Chautauqua, followed this with a course at the School of Industrial Art, Philadelphia, and last summer worked for a while with Edward Johnson in England.

† See Mahaffy, *Greek Education*, p. 71.

### THE ATHENIAN OATH

The "oath" which appears on a previous page,<sup>6</sup> is a modification of the original oath taken by the *ephebi* at sixteen years of age, when entering the rank of citizen. The original read as follows:

"I will never disgrace these hallowed weapons, or abandon my comrade, beside whomsoever I am placed, and I will fight for both sacred and common things personally and with my fellows. I will not leave my country less, but greater and better by sea and land than I may have received it. I will obey its rulers for the time being, and obey the established laws, and whatsoever others the commonwealth may agree to establish; and if any one abolish the ordinances or disobey them, I will not allow it, but will defend them personally and without rest. I will obey the established religion. Be my witnesses Aglanros, Enyalios, Ares, Zeus, Thallo, Anxo, Hegemone."<sup>7</sup> The revised form, more suitable for present-day use, is the oath which is committed to memory and repeated as a part of the ceremony admitting a boy to the Junior Division of the Winston-Salem, North Carolina, Board of Trade. This Junior Division idea has great possibilities.



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# Lessons in Design<sup>1</sup>

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ARRANGED FOR STUDENTS OF HIGH SCHOOL AGE AND OLDER

By James Hall

## INTRODUCTORY CONSIDERATIONS



James Hall

WHEN Education is viewed from the most practical standpoint, should it not include such teaching as will give pupils the power to earn an adequate living, and also some knowledge which will help them to spend their earnings wisely?

Surely the question of developing wise spenders deserves more searching attention among educators than it has yet received.

A critical inspection of the articles constantly sold in the stores of our cities and towns gives an idea of the vast amount of money spent for flimsy, useless, and ugly furnishings for American homes, and a view of the homes themselves too often confirms our conclusions. The poet spoke literal truth when he said, "A thing of beauty is a joy forever," and it is just as true that lacking true beauty, that which merely catches the passing fancy, soon palls. In constant change then lies the only salvation for eyes wearied by ugliness, and this is one great reason why people buy anew, when a well advised initial purchase would have served happily during a lifetime. It might even go on to succeeding generations, as some of the good things of our grandparents have come down to us. For anything that is in good taste is pretty sure to be well made, because beauty includes rightness throughout. A well made article costs more than one shabbily slung together; but because the former will last and keep its dignity through passing fashions, it is really the more economical to buy. Moreover the person who buys with thought generally buys slowly, and so spends less because nothing goes for needless things. His view extends; he

thinks ahead and plans for a home that shall have unity and an appearance of permanency. Life itself becomes dignified because its purchases are guided by something more real than the moment's whim. Just imagine what a general reform among buyers would mean in the matter of increased thrift, in solidity of home life and in general culture! Does it seem unreasonable to expect such reform? Gradually it is already going on. Every year there are more and more buyers who go without a purchase if it is possible to do so, rather than buy an article that fails to come up to a reasonable standard of good taste. But the reform is coming on slowly and it is to be feared that many manufacturers and merchants are on the wrong side; for if the cheap article is expensive for the buyer, it has proved immensely profitable for the manufacturer and tradesman. And such anomalies are not unknown as millionaire art patrons whose money was made by selling to the people the cheap and tawdry.

If a knowledge of the fundamentals of design can help to give its possessor a growing power to choose wisely, to select the right thing, the article of sterling worth, from among so much that is pretentious and of passing value, then it seems clear that the study of design belongs to any sound scheme of education. It is in the belief that design can be so taught as to lay the foundations of good taste, that these problems are presented.

No claim of originality is made for the problems themselves. The principles of design have been presented excellently by other writers and the practice of design is as old as the history of art. The reason for the articles lies in the specific purpose which they are intended to serve. In teaching high school pupils or even normal students, limited time and the

<sup>1</sup> Copyright for text and illustrations reserved by James Hall.



immaturity of the pupils, forces the teacher of design to adopt a condensed and simplified course. The question to decide then is what problems come within the range of the pupils, and give opportunity for teaching the essentials of design. It will be granted that too often the fundamentals of design are not fixed in the young students' minds even after the principles have been taught through problems excellent in themselves. The application of a knowledge of general principles to the judgment of articles of daily use cannot be left to the pupils without constant guidance from the teacher.

The best brief course in design would seem to be one in which a series of practical problems is so presented and so criticised that the principles of design in their various applications gradually become real to the students. While the problems themselves should be simple they should be typical of the different great classes of design; and the discussions, with study of master examples in the original (if possible) or in reproductions, will show clearly the relation of the study of design to twentieth century life. The working out of the problem should serve merely as the stepping stone at the entrance to a treasure house of beauty. The wise teacher will open the door and show the pupil long vistas into the world of applied art. For example, how far reaching may be made the principles learned from working out a simple rug design!

Ought we not to expect that a boy or girl with a high school education, should have the ability to recognize a well designed plate or spoon, a chair or table of good form? Should we not expect the girl to have in mind certain standards of good taste, when she goes to buy a rug or a curtain? And is it too much to expect that these youths should know some fundamentals of design necessary to an ordinary dwelling house if either its exterior or its interior is to give pleasure to those who see it? Unless the high school course in design can lay the foundations for an appreciation of fitness, and a love of the beauty of line, value, and color combinations, as exemplified in the best designs of all times, the course clearly misses the mark. It is important, then, that high school teachers work to evolve the right kind of a course. Let us remember that a course which stimulates

a demand for ornament for the sake of ornament, fails. A good course in design inculcates, from first to last the idea of fitness. And just here is where too much of the teaching fails. The study of design should be throughout a study of good taste, which often suppresses ornament.

Logically the beginning of design should start with the first fashioning of a form. For example suppose that we wish to make a plant jar or flower pot of clay for a certain plant and place. It is to be built up with coils; it is to receive the necessary firing in the kiln. It is to be given an appropriate glaze. Now a large part of the problem is solved by reference to fixed conditions; but at every stage is opportunity for the exercise of choice.

First the **USE** of the jar settles approximately the dimensions. The plant must be accommodated, so that it will grow. But outside this consideration is room for considerable variation of proportion for the sake of appearance. Moreover we have opportunity for variation of shape. But to be a good design the flower pot should be of such a shape as to suggest the use or at least to appear in every way in harmony with its use.

Second the **MATERIAL** of which the flower pot is made, when built up with coils requires a certain handling and a certain thickness of walls, but here, the craftsman with a feeling for design will use nice judgment in making the most of the material and method. While he will not aim at ostentatious display of technical peculiarities, yet the plastic beauty of the clay and the method by which it is handled will in themselves constitute an important part of the final beauty of the jar.

Third, if decorative markings are introduced, by finger or modeling tool, these will accentuate or strengthen the **SHAPE**. They will also harmonize with the material in their plastic quality, and will be in keeping with the use to which the jar is to be put, probably being generally upright in character suggestive of the upward growth of the plant.

The glaze too in its color and texture involves questions of design. It must be appropriate to the use of the jar, must harmonize and subordinate itself to the plant as is true of certain gray-green mat glazes. A successful glaze does

not obscure the character of the clay though it adds its own charms. The decorative touches also are enhanced by the new play of light and shade over the color.

From this illustration can be seen how closely knit from beginning to end are the purely practical and the esthetic considerations. Ideally, construction and design should be taught as one, and in some schools this is being done to some extent. It is not possible, however, to find time in any high school to work out satisfactorily in any considerable number of materials a sufficient number of problems to fix the fundamentals of design broadly considered, and so a course in design, though somewhat detached seems the only practical way of accomplishing the desired end. Every problem, however, should justify itself by its own interest at the same time that it gives a new outlook into the field of design.

There are two distinct ways of regarding design and a good designer considers both. The intellectual side has been briefly discussed in the illustration of the flower pot, the design being dependent upon considerations of Use, Material, and Shape. There is also the emotional side of design. Good decoration is like a song and it should burst forth naturally.

### FIRST PRACTICE

The study of design cannot go far without developing a feeling of rhythm or cadence. While a certain kind of order can be attained through reason, a feeling for rhythmic line, space, and value must become spontaneous. The primitive design as well as that on many Greek vases carries a feeling of lilt, of pulsation that comes from the free rhythmic fall of the strokes of the craftsman's brush. The first six problems, Plates I, II, and III, are planned therefore to give to the student a feeling for rhythm and for the beauty of brush and ink when it is used freely, this medium being the most responsive one available. They may be considered as introductory

exercises to the more obviously concrete problems to follow.

### SHEET ONE

A medium sized water color brush of good quality and black drawing ink are recommended for these sheets. The paper should not be larger than 9" x 12" and half that size is large enough for those exercises involving repetition over a surface.

The brush should be held practically vertical, and used with as nearly an even pressure as is compatible with freedom of movement. Some variation of width in the strokes is to be expected, and the beginning and ending of each stroke will not be square, though the aim should be to begin and to end firmly.

The teacher should show the class how to do each exercise, and require the students to work in the same way. Their standard of success, however, will be, not necessarily the teacher's work but the intrinsic beauty of each result from the standpoint of rhythm, quality of stroke and general effect.

In the first line A, the strokes are made while the teacher counts 1, 2, 3, etc., at a moderate speed. Length of stroke, width of stroke, and distance apart will vary somewhat with each pupil.

The counting for B is a fairly rapid 1, 2, then a slight pause followed by 1, 2, and so on.

C is counted 1, 2, 3, with a slight pause followed by 1, 2, 3, etc.

In D, the variation from C is one of gradation of stress in counting; the stress is greatest on 1, less on 2, and least on 3.

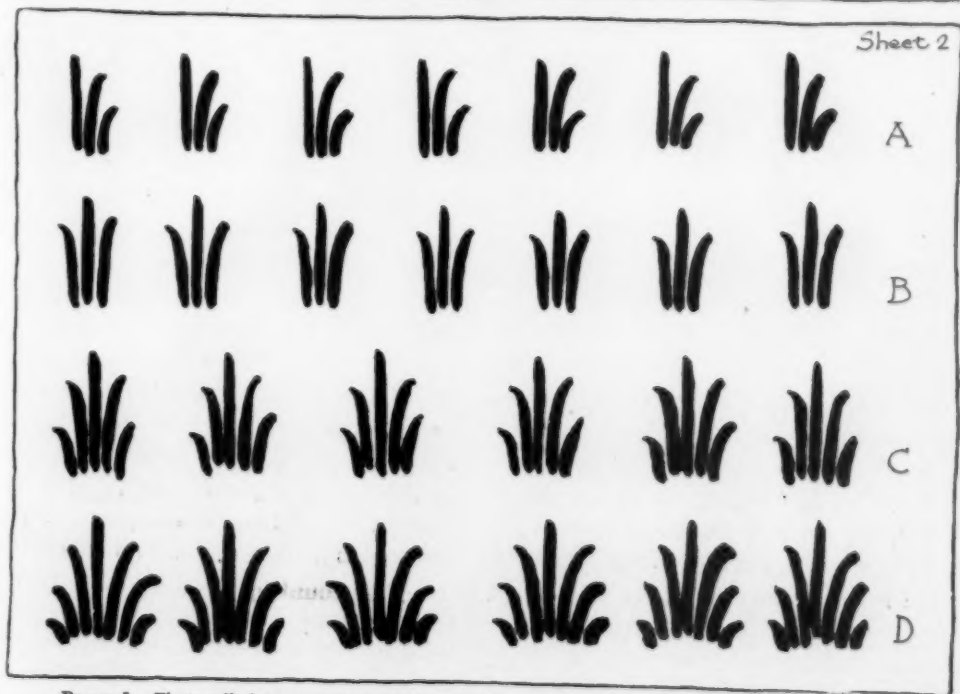
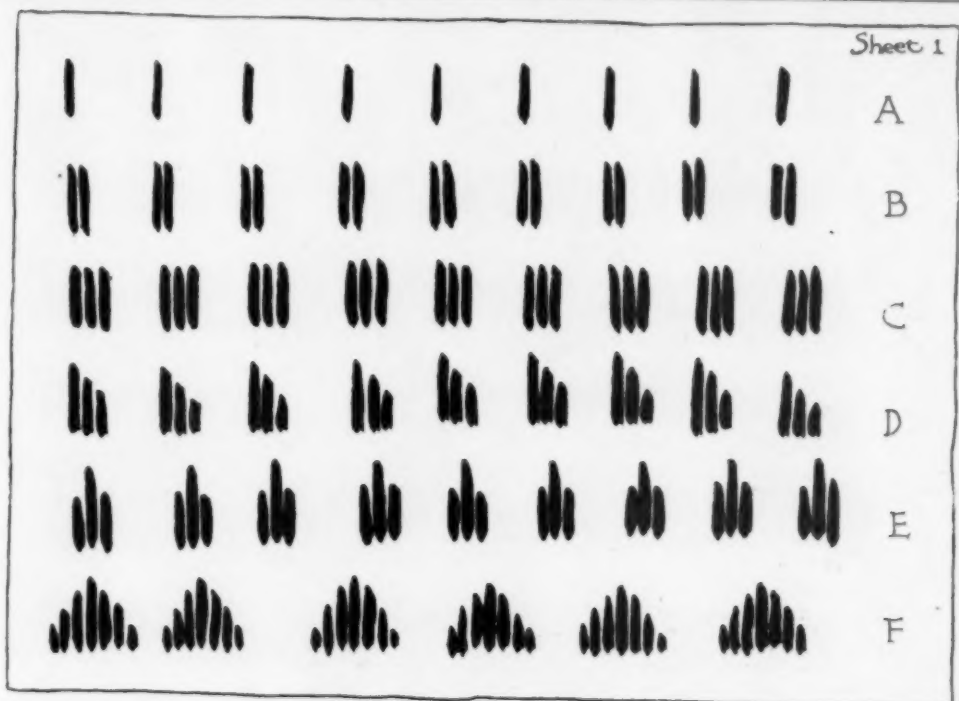


PLATE I. First preliminary practice with the brush for securing rhythm and beauty of general effect.

In E the best plan is to count first for the central strokes, as in exercise A; then for the side strokes (at the left and right of each unit) 1, 2—1, 2, etc.

In F the counting should begin for the central strokes as in A; then proceed as in D for the graded strokes, first finishing all at the left of each central stroke, then those at the right. When Sheet 1 has been done once, put the work of the class up, and by questions lead the pupils to select the best results, and to analyze the results that are less successful to discover the causes of in pleasing effects.

Among the most common shortcomings are the following:

(1) Lines too thin to be characteristic of the brush. (2) Lines in the units too far apart. Note how closely they are packed in the illustrations and compare the width of the strokes with the width of spaces between the strokes of each unit. (3) Spaces between the units too great or too small. Avoid making the space the same width as that of the unit. The sheet should be repeated by the class until a fair degree of success is attained by each pupil. Work always in time with the counting.

#### SHEET TWO

In this sheet the new point is the question of curvature. The curves are free curves, not arcs of circles. The counting for A is the same as for D of Sheet 1; for B the same as for E of Sheet 1; C and D are best done by counting in each case for the central strokes as in A of Sheet 1. In C the side strokes at the left in each unit are counted 1, 2,—1, 2, etc., with graded stress. Afterwards

those at the right are counted completing the units. In D the method is the same, though the counting is 1, 2, 3.

Some of the errors which will be apt to appear beside those noted under Sheet 1, are:

(1) A tendency for the strokes to pull away from each other at the base. Note in the illustration that they appear to radiate from a point below each unit. (2) Lack of pleasing gradation in length of strokes. (3) Shapelessness of the units regarded as wholes. Note that the regularity of the units is produced by the gradation in the length and curvature of the strokes.

The exercises of this sheet form a good introduction to the study of the brush-made Anthemion forms of the Greek vases. If a collection of these vases can be seen either in the original or in good photographs there is no better place to study beautiful free brush forms.

#### SHEET THREE

The aim here is to develop a feeling for the effective regular distribution of a unit over a surface. The questions to be decided by experiment and criticism are the questions of what spaces to leave between the units in each row and how close to set the rows. The units should be far enough apart so that each stands out clearly as a unit, but they should be near enough together so that the eye passes easily from one to another. In a surface pattern, the surface as a whole should impress us first, the units next. The more easily the eyes may pass, generally speaking, from unit to unit, the better the effect.

The counting for Sheet 3 is the same

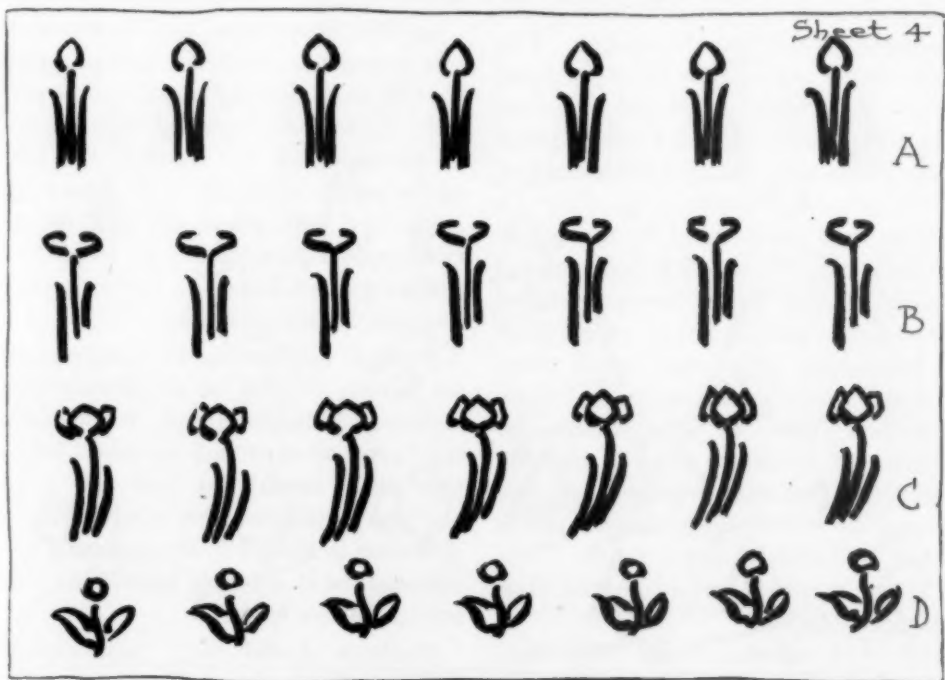
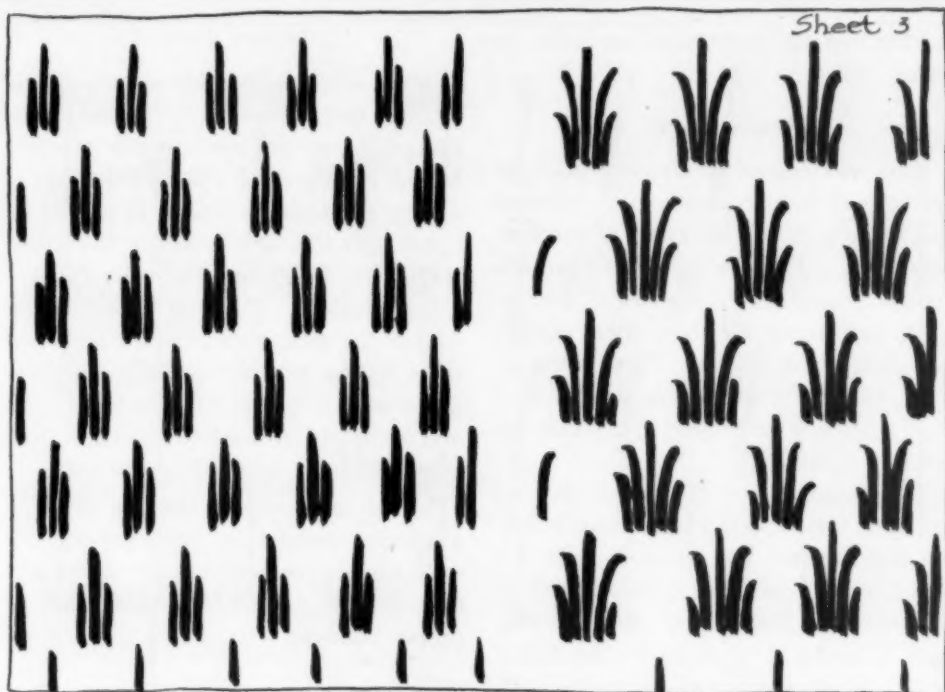


PLATE II. Preliminary brush practice in the spacing of units, involving curved lines.



as that for the corresponding units in Sheets 1 and 2.

#### SHEET FOUR

Here we proceed to create a plant or flower from free brush strokes. Success will lie only in the direction of extreme simplicity. These units like the preceding are brushed in to a series of counts. In A, first count for the central stroke, the stem of the flower. Next count 1, 2—1, 2, etc., for the flower strokes, and finally go back and count 1, 2—1, 2, for the leaf blades.

The counting for B should proceed the same except in the last count, where the leaf strokes are counted with the accent on 1. After the central curved strokes of the flower stem, the counting for C is first 1, 2—1, 2, as for the flower in A. Then the count is 1, 2—with the accent on 1. The left hand petals should be completed throughout. The same count is given for the right hand petals, and finally again the same for the leaf blades. D is a 1, 2, count throughout, after the first single strokes, with very slight accent.

The final Sheet 4 which the pupils produce should contain selections of simple original flower forms produced by similar counting but of varied form or proportion. Not that great stress should be laid on originality, but if the experiment goes on, as it should, the results are bound to show a pleasing variety. Translate various common flowers or plants into brush strokes either of double or triple count.

The commonest errors in the class will probably be:

(1) Over elaborate units. (2) Monotony in lengths of strokes.

#### SHEET FIVE

This involves considerations similar to those met in Sheet 3. The right hand design illustrates how interest of effect can be obtained by the introduction of a very subordinate unit. It should be noted that this unit is similar in character to the larger one only simpler and much smaller. It should be noted also that in the arrangement of the left hand surface, the eye moves easily in three directions, first vertically upward; second obliquely upward to the right, and third obliquely upward to the left.

In the other design the eye is led in a gently undulating line upward. It may also move horizontally along the rows of units. Both arrangements show proper balance.

#### SHEET SIX

In this sheet trees are shown with brush stroke symbolism. The counting by this time should be easily seen and felt. The first series of units have an evergreen for the motive; the second a group of cedars; the third an apple tree, with grass; and the fourth two maples and a road or a path. The surface pattern has as its motive a pine tree and a path or brook.

Perhaps the best source of suggestion for simple decorative symbols is the American-Indian patterns. While many are found worked out in other mediums than brush, yet they are none the less interesting to study. Their character is always in keeping with the material, be it weaving, beadwork, pottery, or brush work.

Students should carry their experiments as far as time will allow and the

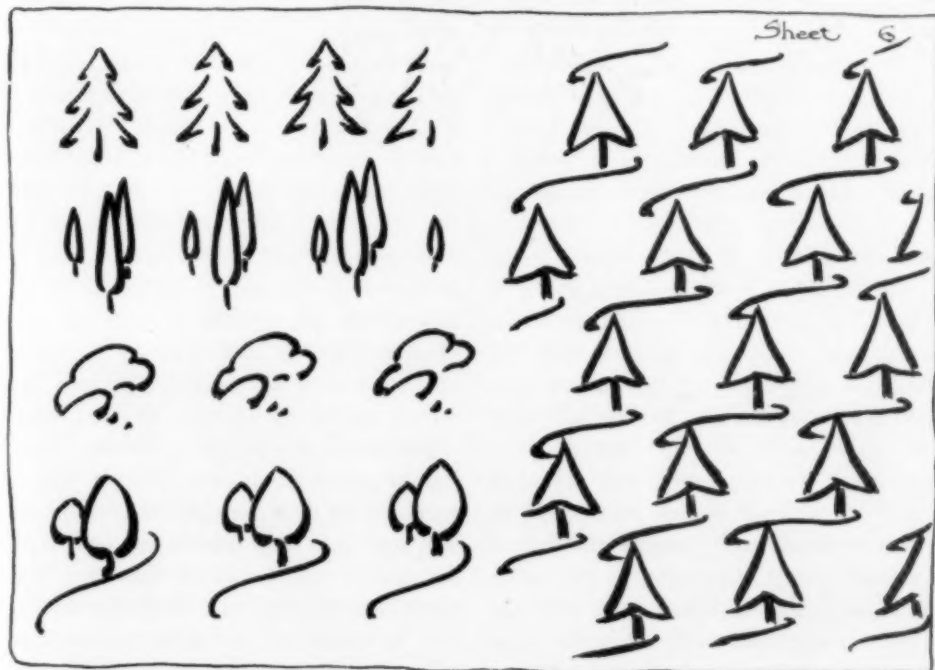
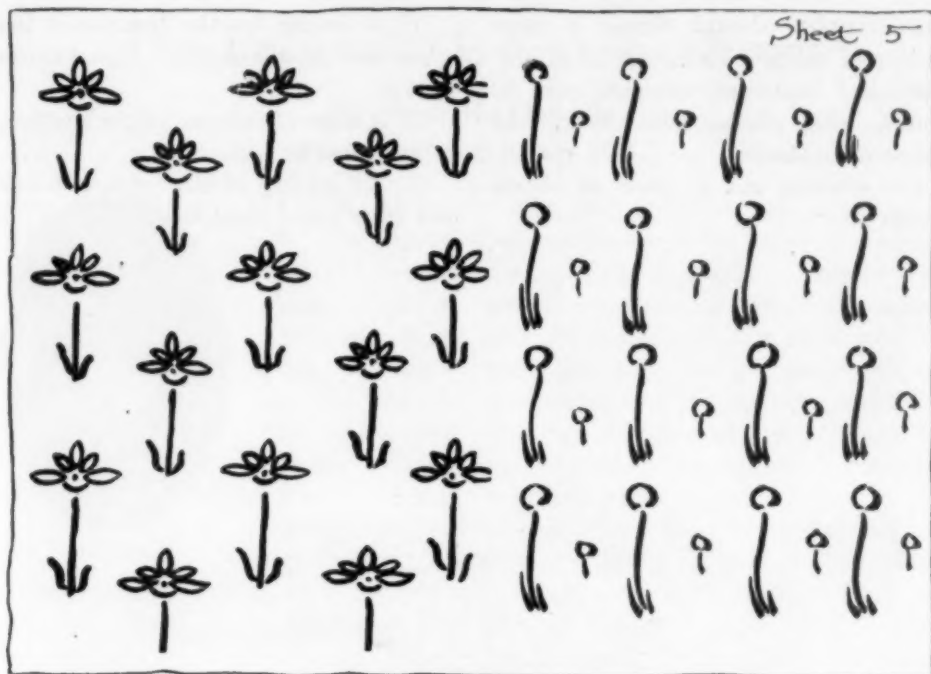


PLATE III. Brush stroke patterns involving nature symbols

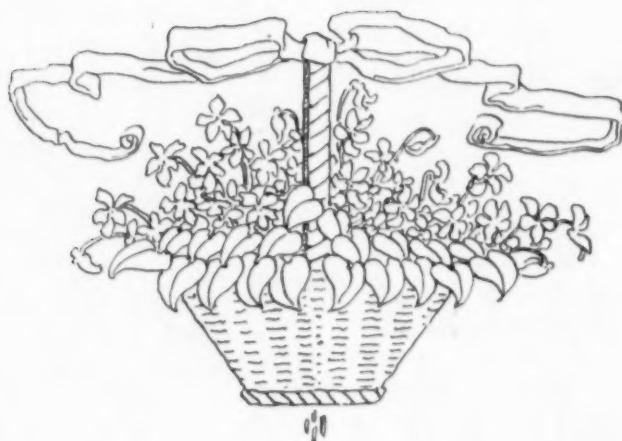
class together should choose a large variety of motives including birds, animals, and landscape elements such as clouds, hills, plains, lake, river, and simple habitations.

The working out of these six sheets should give:

(1) A feeling for the free use of the brush and the recognition of good brush strokes.

(2) A sense of cadence, lilt, or rhythm, in line, mass and space.

(3) An inkling of how natural forms find their right place in design.





## The Personal Element in Design

By Fred H. Daniels

*Director of Drawing, Newton, Mass.*



Fred H. Daniels

of teachers and children. So it may be that there are some among us who will welcome, as I did, a new kind of design. Of course, it is not wholly new, people have made corner designs before, have used letters in design, and yet perhaps as a school problem we could offer this as new.

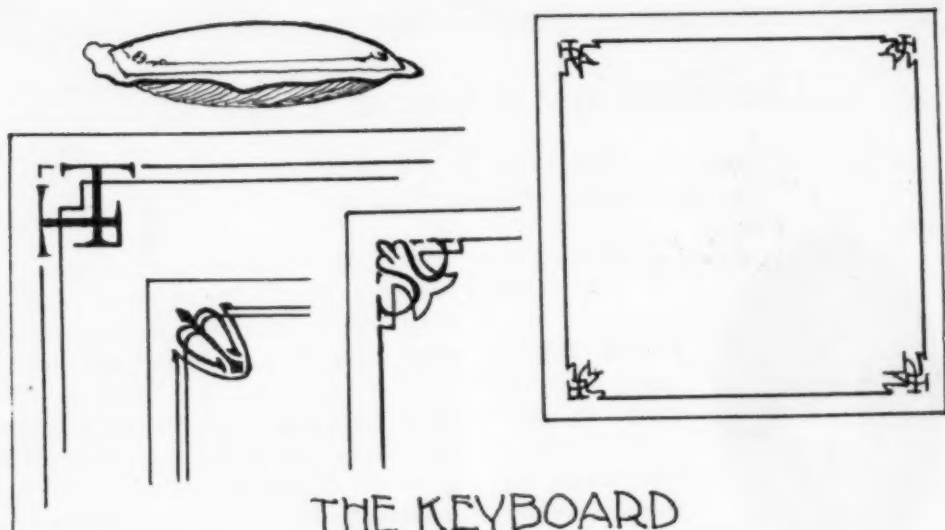
Teachers and pupils tire of flower form designs, tire of spots and geometric figures, sometimes. We can often introduce variety and improve the designs by using symbols having a meaning relating to the object for which the design is made. But not all objects seem to be encumbered with symbols. Then there is relief to be found in the symbol which is the private trade mark of the owner, the decorative initial. Boys and girls respond with enthusiasm when they are shown how they can put their personal mark of ownership on their creations in such fashion that their mark really enhances the value of the thing made.

THE thing that keeps us alive is change. Not the kind one may carry in one's pocket, though that helps, but the rest we may insure by a change in activities. This is true

The aim, then, of this article is to suggest the use of the personal initial in design, where desirable. It can be used almost anywhere, in almost any shape, and on practically any material. Its use is here suggested for needlework, for the veining tool, for the paper bookmark or brass blotter-pad corner, and for painting under the stain on the wooden bookrack end.

Contrary to the first impression, it is easier to design the corner initial decoration than it is to fit a letter into an unusual geometric form. The method for the corner is as follows: Cut out the paper to the exact size required. Fold it to obtain the diagonals. Draw the margin lines on one quarter of the paper marking the outside boundaries of the design. Locate one letter in the corner; if the letter is bilateral in its formation it may (or may not) be placed over the folded diagonal as a center. If not so placed, draw its mate in the same relative position on the other side of the diagonal. Now continue the margin lines through the letter, *making sure* that these lines are parallel or in rhythm with the lines of the letters. It is often well to add one or two more lines through the letter, which lines may in their turn follow the border line around the design. The simplest way to insure an agreement in the character of the line is to make all the lines of the same strength. Now and then the letters may be accented as a whole or in parts

# THE PIN CUSHION



# THE KEYBOARD

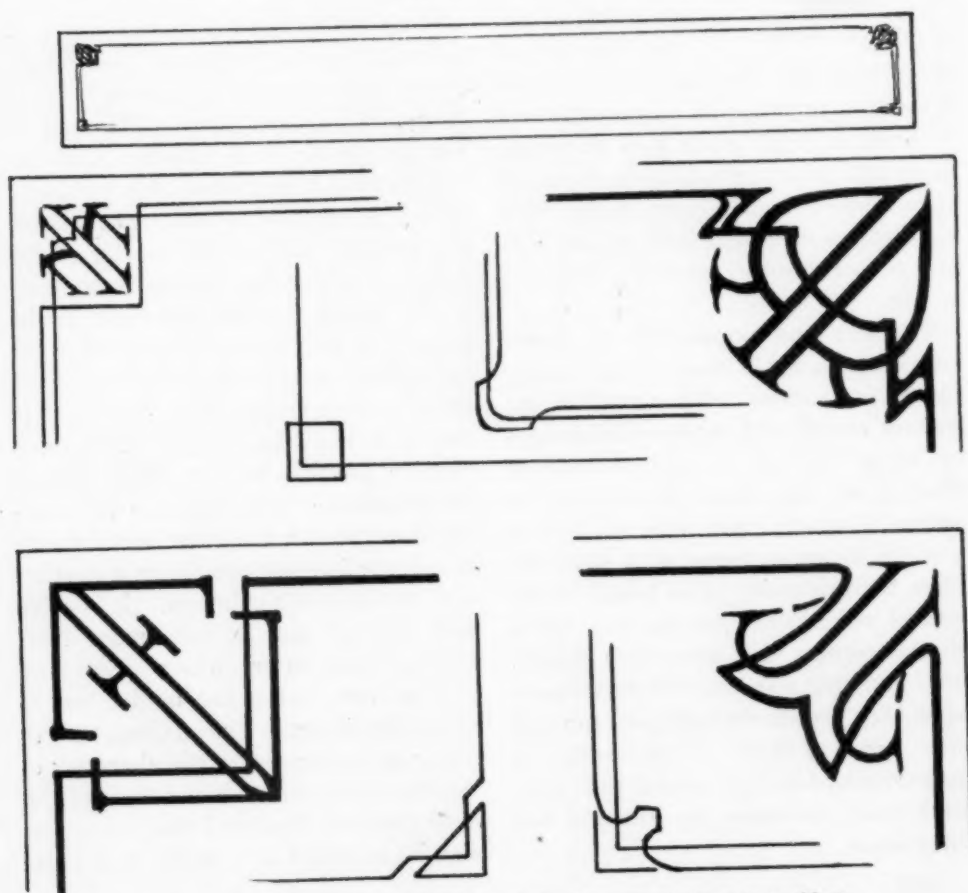


PLATE I. Initials used as decorative elements to give personal character to objects.



(following the correct drawing of a simple Roman letter) to lend variety and emphasis to the important element, the initial of the design. Care should be taken, however, that the initial does not degenerate into a sign board!

on paper cut to the right size. Inside these lines draw a series parallel to them and at such a distance as to suggest a strong frame. Fill in this frame with ink or with pencil lines, that we may see it as a frame, rather than as lines.

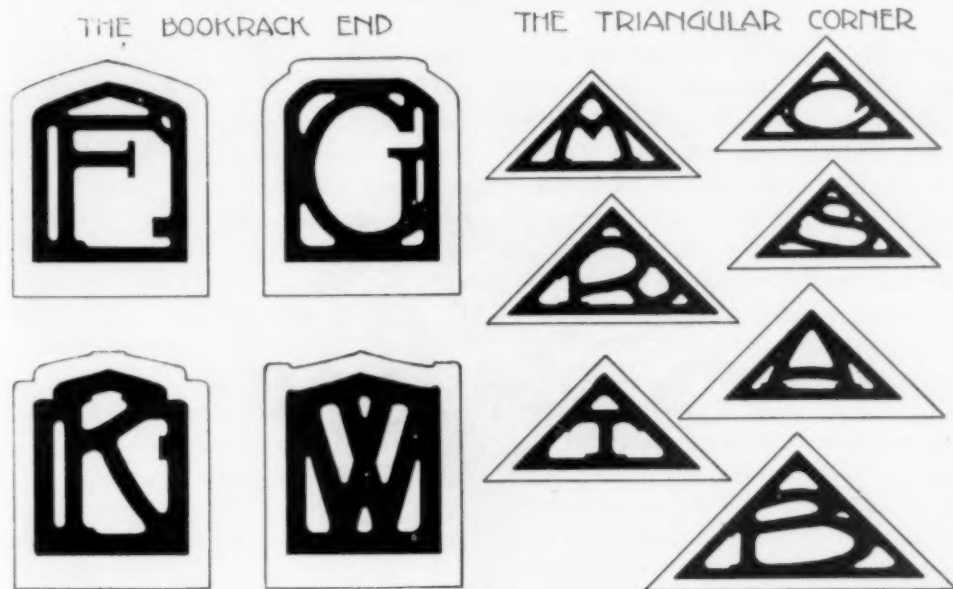


PLATE II. The initial as the motif in articles for personal use.

The pin cushion, Plate I, being planned to be seen equally well from all sides, should have the design the same in all corners. Not so with the keyboard, which is made to hang one side up only. We will place the chief centers of interest at the top; at the base we will put lesser attractive forces, which will agree in character with the formation of the letters at the top. Lower corners of this kind are suggested under the initials on the keyboard drawings, Plate I.

The triangular corner, Plate II, is a half-square. Draw the margin lines

Now draw well the initial letter, making sure that it touches all sides; having drawn it, draw a duplicate series of lines to produce a letter of a thickness equal to that of the frame,—this is important to give unity to the whole design. There remains only the uniting of letter and frame, which is done by making tangential curves in all the corners of letter and frame.

The bookrack end, Plate II, involves no new ideas, though the shapes may vary with the design of each boy. The margin lines and the frame as a whole must agree with the structural shape of

the end itself. This often produces odd shapes into which we must fit our initial. It is always possible to do this with any letter. Sometimes when the end is not balanced in design, a decorative period may be added, see the letters F and K.

The F requires a stronger spot for balance than does the K. In the design for the pin cushion, the letter S has two periods added to fill space decoratively, and the keyboard J has them for the same purpose.



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# May Baskets

HOW TO FILL THEM WITH SOMETHING OF VALUE TO THE CHILDREN

By Marie S. Stillman

*State Normal School, Providence, R. I.*



Marie S. Stillman

ALL of us say that the outline in drawing and construction work should be based on the interests and offer to make vital the principles for experiences of the child. May baskets offer to make vital the principles for which we profess to stand. During the days preceding the first of May we cannot make any better connection with the interests of children than by planning a few lessons for the making of May baskets.

May-day is coming and with it as surely May baskets will appear! Shall they be made in school this year? The fact that the children's interests center around this subject at this time should be sufficient reason for inserting it in the outline. May baskets furnish an incentive to most careful and painstaking effort along many lines. It is true that the formation of habit is induced when an action is followed by a pleasurable sensation, then such an opportunity for forming habits of neatness and accuracy should not be lost. If accuracy in measuring, careful following of directions, and dainty use of colors are ever to become habits, we cannot afford to ignore May baskets.

The May baskets should provide opportunity for originality in design, and the development of good taste as well. Whether these reactions do take place in the child or not, depends largely on the method which the teacher employs in presenting the lesson. A dictation lesson, which generally means that the thinking has all been done by the teacher, may save time, but will give opportunity for only the least important results in the child.

If presented as a constructive problem, in which the children do the thinking, being guided by the teacher, they may be led to secure a vigorous mental reaction which will result in great benefit. Only when such real and vital reactions are the result, is constructive work worth the time and effort which it takes.

The following suggestions and drawings are given in a somewhat definite way, that the teacher in taking up this subject may have an exact knowledge of the end to be desired from the beginning.

Materials for Nos. I, II, III:—Circle of construction paper, drawing paper, or kindergarten folding paper, 6" or more in diameter; 2" square tablet, rule, scissors, colored pencil and string.

I. Place the tablet in the middle of the circle, by judging the distance from each corner to the circumference, and mark around it. Draw the portions of two diameters from the

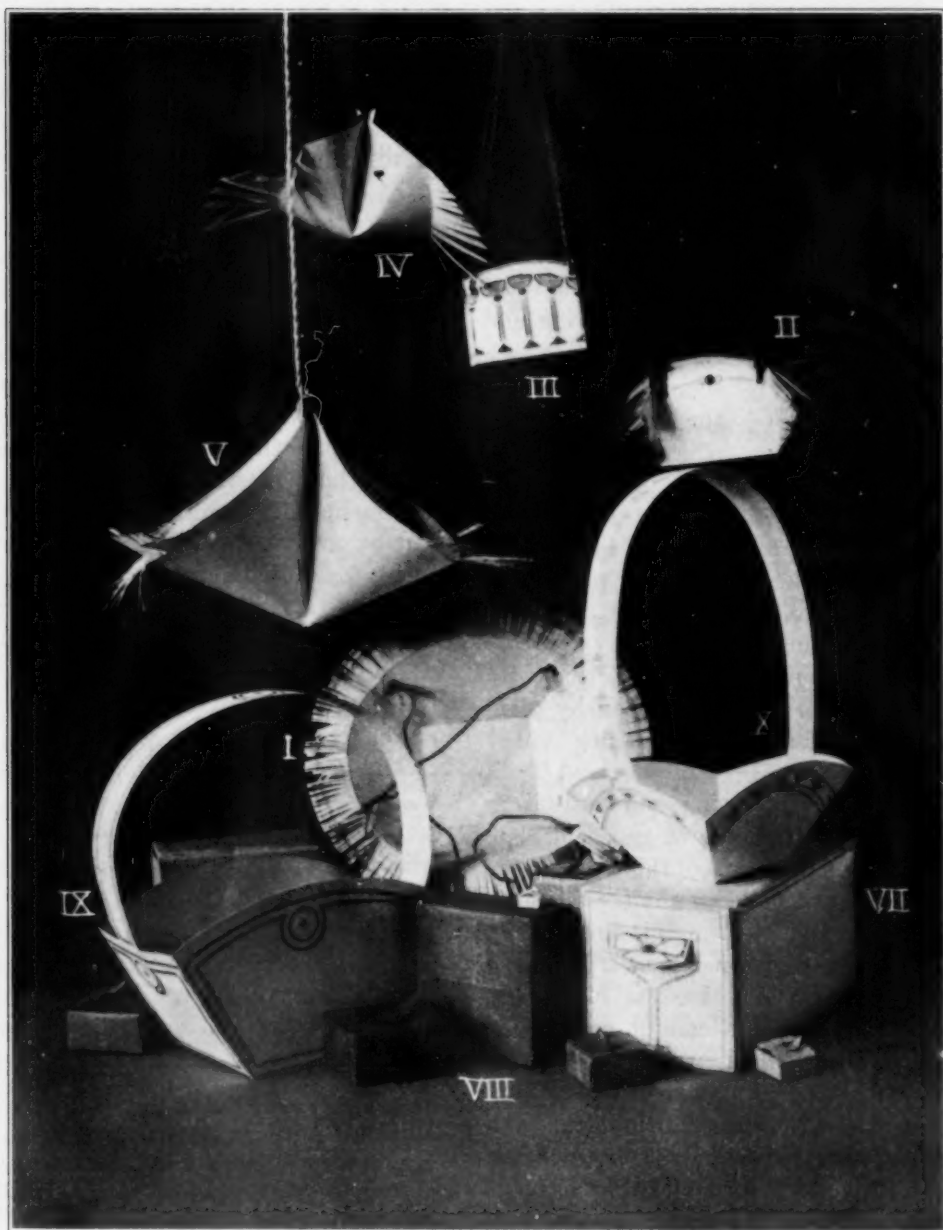


PLATE I. Some sensible and beautiful May-baskets by Miss Stillman, such as children love to make in the elementary grades.

corners of the square to the outside of the circle. Cut on these lines. Tint the outside of the circle evenly, unless coated paper has been used, and color a band on the edge of the other side. Snip this colored band into fringe, cutting first as at 1, 2, 3, Fig. I to get the direction. Bend the fringe outward, and lap edges a, a, as much as desired. Paste to position, or tie strings in the corners and join above.

Materials for Nos. IV, V, and VI:—4", 5" or 6" square of drawing or construction paper, scissors, colored crayons, string, circle of the same diameter as the square.

IV. Fold on one diagonal; open and fold corners to the center. Fig. IV. Turn the paper over and decorate with border lines as indicated in the diagram. Cut the fringe. Crease slightly at x and y, and bring the corners

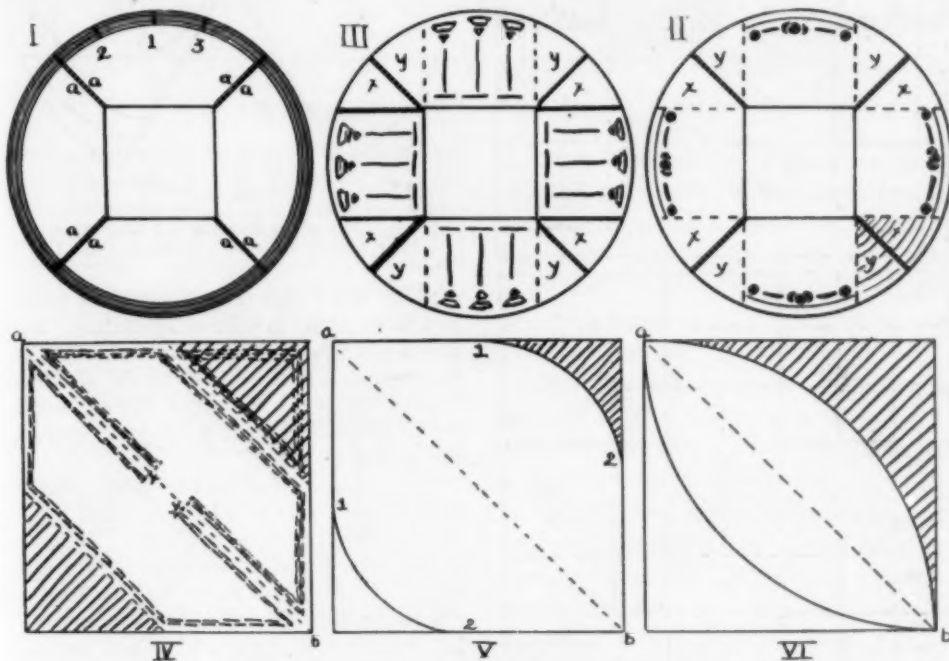


PLATE II. Working drawings for six of the May-baskets shown in Plate I.

II. Proceed in the drawing as for I. Produce the sides of the square to the circumference, thus forming approximate triangles x, and y, Fig. II. Color these triangles a tone of the outside color, or a contrasting color, and cut into fringe parallel to the outside of the circle. Design a simple border for the sides of the basket. Bend the fringe outward at the corners, and tie the sides together with strings.

III. Proceed as in the drawing of I and II. Cut out the corners x, and use y for laps. Design a simple floret for the sides of the basket. Crease on the dotted lines and paste the laps within. Attach strips of paper to the middle of the sides for handles.

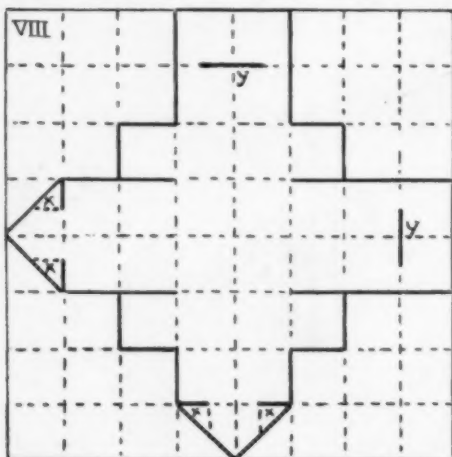
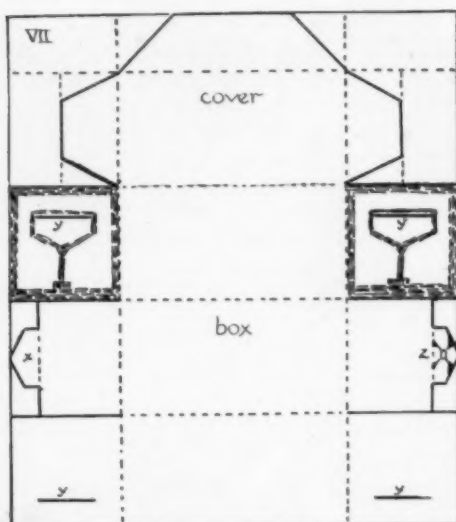
a and b together; fasten with a loop of string or raffia.

V. Fold the square on one diagonal; lay the circle on it and draw the arcs 1-2. Tint the corners, decorate with margin bands, cut fringe and fasten as in IV.

VI. Use a 6" square for this basket, and a pair of compasses that will open to a six-inch radius. Fold one diagonal. Describe the arcs ab, Fig. VI, with a radius equal to the length of the side of the square, and opposite corners as centers. Decorate, fringe and fasten as in IV.

VII. A sheet of construction paper 8" x 9" is required for the box with the cover attached.

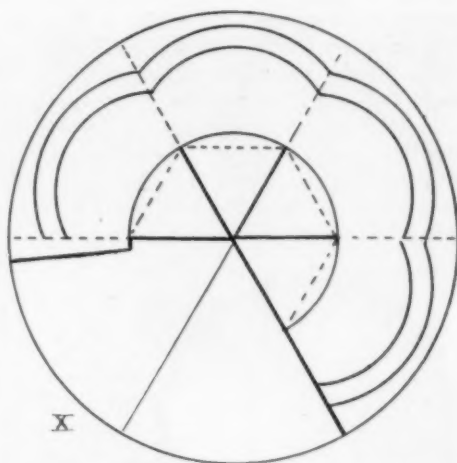




(A) The working drawings of a May-box. (B) Of a May-box that locks up.

This box is planned to give drill in inch and half-inch measurements. Rule, paper, scissors, and colored crayons are the only materials required.

The sheet, 8" x 9" is laid out in sixteen 2" squares, for the construction of the box and cover; the remaining inch is used for the lap on the cover, Fig. VII. Cut on heavy lines; fold on dotted lines. The modification of the squares which form the ends of the box is the basis of the decoration. The ends x slip through the slits y-y and turn down on the

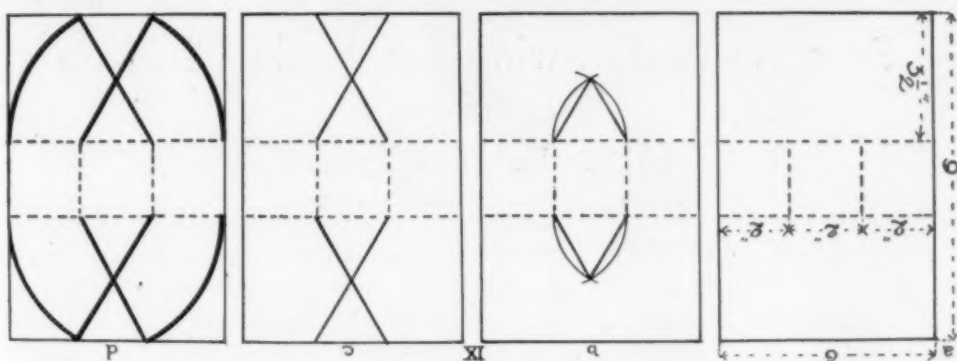


(C) The working drawings of a May-basket. (The handle not shown except in Plate I.)

outside. Each little projection may be treated as a floret, either in color or by cutting. Support is given to this flower form by margin and border lines which conform to the structural lines of the box. The other vertical faces of the box as well as the cover may be decorated in a similar manner.

VIII. A nest of boxes will delight children of grammar grades who have sufficient skill of hand to fold the 32 square fold. Paper of rather light weight is necessary for the small boxes. Construction paper may be used for the larger ones. Squares may each vary a half inch from 9" down to 2" or less, according to the skill of the worker. When a square is folded according to the diagram, Fig. VIII, it should be cut as indicated by the heavy lines. The points x are folded toward each other, and slipped through the slits y in the opposite sides. The smallest box is folded up first; each larger one is then folded outside.

IX. Materials required are construction paper 6" x 9" rules, scissors, compasses and paste. This basket is suitable for intermediate grammar grades in which drill in accurate measurement and use of compasses is needed. Fig. 1 shows the 2" square as it is laid out for the bottom of the basket. Fig. 2 the equilateral triangles which are constructed on two sides of the square, and become laps in the basket, Fig. 3, the projection of the sides of the trian-



The development of the flat for May-basket 9, Plate I.

gles continuing the lines until they meet the edges of the oblong. Fig. 4 describes the arcs, with each corner of the square as a center and a radius twice the length of the square. Cut on the heavy lines; fold on the dotted lines, and paste the triangle between the two similar sides at each end of the basket. Attach a long strip of paper for a handle from the middle of each curved side.

X. Practice in using the compasses is given in Fig. X. A circle of any desired size is drawn, and the same radius is used to divide it into six equal parts. Radii are drawn from these points to the center. Four of the six sections only are used in the basket, with a part of the fifth for a lap. A concentric circle of a little less than half the size of the first is drawn, and straight lines from its intersections with the radii. These lines form the lower edges of the sides; the triangles lap over each other and become the bottom of the basket. Bands for decoration are drawn by means of the compasses, using the middle of each side of the base as a center and any desired radius. Decorations on these bands should conform to the curved line character of the basket.

In the development of such problems the children choose the style of basket they will make; they decide on its proportions and size; they make a free-hand or mechanical dimensioned sketch, and learn to read simple working drawings. They discover the flat or development of the type form, and begin to think

in three dimensions. Grammar grade children may write to business firms for samples of suitable materials, thus putting letter writing to a practical use. They may estimate the quantity of material required and the cost for the whole amount or for one basket.

These varied reactions can not be secured if the May basket is to be planned and executed in the last half hour of the day it is to be used. It must be carried over a considerable period of time. This means that, from the point of view of the child, it must be decidedly worth the effort that has been put into it, when it is finished. From the art standpoint then, the problem selected should be one that will give opportunity for the development of as many as possible of the principles of design, so that refinement of taste will be a necessary result of the exercise.

Even in frolic art we may look for *simplicity* which is the *supreme excellence*, for good proportions which are essential in any constructive design, for beautiful contours, and for a feeling of order in the arrangement of the surface decoration. and thus promote taste and skill.

# Progressive Drawing for Little Children

ARTICLE II C<sup>1</sup>

By Elizabeth Erwin Miller

*School of Education, University of Chicago*



Elizabeth E. Miller

THE STEPS in the constructive work and design involved in the making of this book are as follows:

Many written papers and illustrations for the book have been completed before the covers are actually made. The question arises as to the kind of covers needed. The children select the color from samples of cardboard. In the arithmetic period the class works out the dimensions of the covers, the number which can be cut from one sheet of cardboard, and then the number of sheets needed for the whole class. When each child has his two covers cut, he is given a strip of cloth binding to hold them together, and also some transparent inside binding to which he pastes his fly leaves. He can then fasten his pages into the book by means of brads, and can put them in or take them out as he desires. As papers are finished they can be put directly into their proper places in the books.

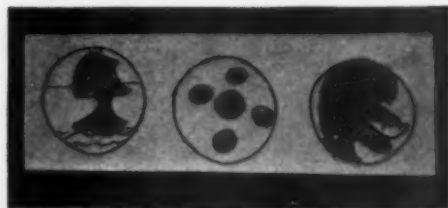
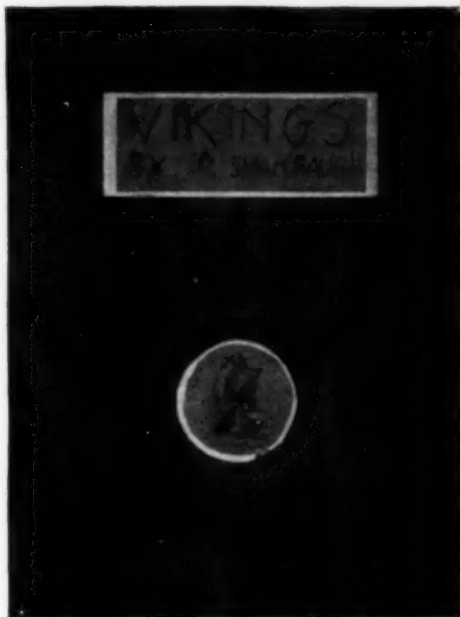
The children get other constructive work in this Viking study, though it is not directly connected with the making of the book. For example, they construct a feast hall out of cardboard, or

set up the entire Norse home upon the sandtable, or they make their own spears, shields, helmets, and drinking horns for the Viking play, which they dramatize.

The first and most important problem in design, is the decoration of the book covers after they are made. The children first decide upon the necessary decoration,—that is, the title and name of the author. Then, as they wish for some decoration which is suggestive of the contests, they decide upon a spot in which they can work out an appropriate unit. They are thus limited to the placing of the two spots upon the cover—one for the title and name of the author, the other for decoration purely. Each child cuts out of drawing paper several rectangles of different sizes, in order to see which looks best for his larger spot. After class criticism of many of the sizes and placings chosen, each child keeps the one that seems to him most satisfactory. This rectangle is spaced for the letters needed in the title and name, and then printed, the straight lined letters being used. The following questions are written on the board, so that every child may test his own lettering:

1. Do the letters fill the space?
2. Are they straight?
3. Can they be easily read?

<sup>1</sup> The first article in this series appeared in the December number, 1913. The second article began in the January number, 1914, was continued in the March number, and is here completed.

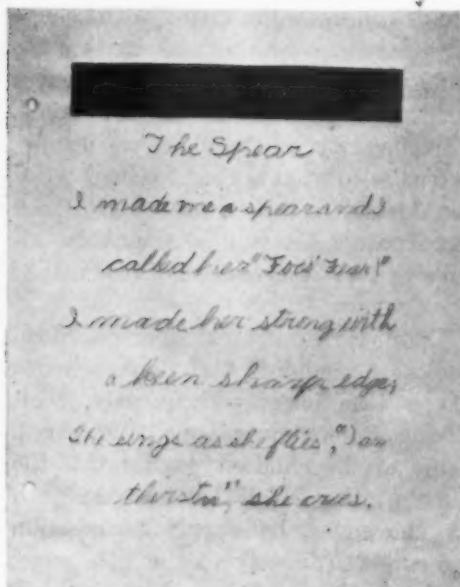


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28



Details of Viking booklets by pupils under the direction of Miss Elisabeth Miller.

Before the label can be put upon the book cover, it must first be transferred to a piece of tan paper about the same size, as it is this paper which is to be pasted on the dark green covers.

The next step is to make the decorative unit. The children are left free to have any shaped unit that is pleasing to them. Many choose circles which they decorate as shields, or fill with dragon heads; others take small rectangles upon which a ship or some weapon can be placed. Plate XI. They are transferred upon the same kind of tan paper that was used for the titles.

After these two spots are transferred and ready to be pasted upon the cover, then the question arises as to the best possible placing for them. Rectangles are drawn upon the board in the shape of the cover. Within these, some of the children show what they consider a good arrangement for the two spots. The majority of the class are usually agreed as to what is good spacing. After the decision has been made, then each child pastes his title and unit on his cover. Fig. 25 gives one of the finished book covers.

Upon examining examples of good books, the children find that each one has a title page; consequently, their Viking Books must have title pages. Some of the children use for this the same printing which they have designed for the cover, by simply transferring the original directly to the title page; others make new titles. The emphasis here is put upon clear lettering and good spacing. (Fig. 26.)

When the book covers are completed, and the fly-leaves and title pages in,

the children begin to arrange their written work and illustrations in the sequence which has been decided upon by the class as a whole. All of the written papers are planned so that the spacing is pleasing; each page has equal margins on the sides and a wider margin at the bottom.

Throughout the year, the class are accustomed to making rhythmic borders, using as units objects which they have drawn or which are in the room. After seeing good examples of decorated pages, they wish to decorate the pages of their Viking Books. They therefore suggest that they do so by means of these rhythmic borders. Consequently many borders are made, using units from the Viking work. Fig. 27 gives examples of these. The children make their borders, as nearly as possible, suggestive of the story upon the page which is decorated. Fig. 28 gives a page taken from one of the Viking Books.

After the book is completed, the pages are numbered, and the tables of contents and illustrations are made. These pages are also decorated by borders.

Some of these books contain over seventy-five pages, others have less,—but each book represents the best work of the child who made it.

As an outcome of making a completed piece of work in this carefully planned way, these results may be noted:

1. Every child in the class has learned, by a definite method of procedure, to draw certain objects well.
2. When children have learned to draw things confidently and well, they use them freely in composition and



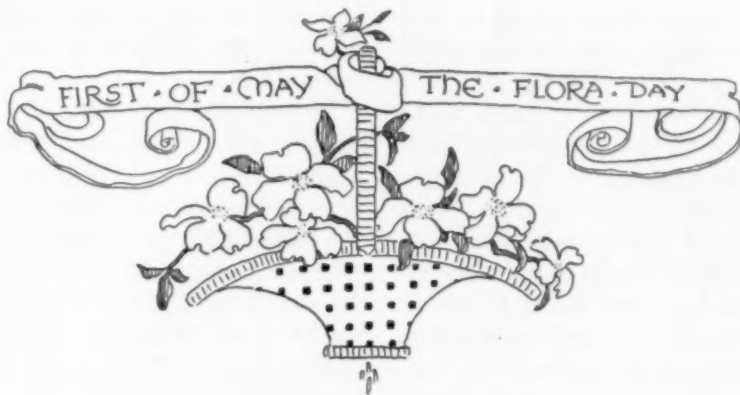
modify the appearances to suit conditions.

3. This systematically acquired knowledge of particular forms, does not end in mechanical results. On the contrary, it proves to be a starting point for an originality and spontaneity which have a range impossible to the kind of freedom in using crude symbols that results from untrained work.

4. The children gain some idea of good spacing and arrangement which

are the foundation of decorative design and of pictorial composition.

In this one completed piece of work, the child has compiled and related materials from the work he has done in drawing, history, geography, literature, reading, composition, writing, and spelling, for a period of four months. It is an outcome which is permanent as a concrete thing, and helps to render permanent and vital, the different lines of interest which have been awakened.



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# A Key to Elementary Lettering<sup>1</sup>

By E. Idella Seldis

*Of the Boston Public Schools*

IT is difficult to teach lettering to beginners in the usual sequence of the alphabet from A to Z.

Probably the alphabet is best taught from related groups of letters. In this Alphabet the letters are made from four simple elements or lines, the vertical, the horizontal, the oblique and the curved. According to these lines the alphabet naturally divides itself into five groups or families.

At first, in order not to confuse the pupil, all the letters are made to have as many points in common as possible. Later, after certain essentials are established, variations may be easily made; but in the first lessons the letters should be definitely related, or alike, in height, width, fullness of stroke, curve, slant, and placing of cross connections.

These letters though simple are acceptable through conforming to certain esthetic principles in their proportions, in their balance or bi-symmetry, and in their harmonious inter-relations or rhythms. These artistic qualities may be secured without any loss of accuracy or of interest in the subject. Of course the main thing at first is that the pupil

should "love to print." The joy will lead to the perfection.

No one letter should show any marked eccentricity, to disturb the eye, as is often the case in hand lettering. The legibility or the beauty of a hand-made poster or sign is often destroyed by the "personal peculiarity" of some one letter. The division of the letters vertically into halves or thirds is not pleasing as the proportion is too obvious. M, W, and I differ greatly from the other letters in their width on account of the number of lines in their make-up.

In criticising a number of submitted designs for job composition a well known type printer said, "These examples are criticised on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion but on recognized and clearly defined laws." A successful teacher of type printing once said, "I am an advocate of simplicity in printing as in living. Many jobs—like many bonnets—are spoiled by over-ornamentation."

<sup>1</sup> In the miniature chart opposite, instead of the usual alphabetical arrangement, the letters are grouped according to their line elements, straight and curved, in various positions, vertical, horizontal, and oblique. Each letter exemplifies one or more of the three laws of order: harmony, balance and rhythm.

In the I group the letters are composed of vertical and horizontal lines. In the O group the letters are based on the ellipse or balanced curve. In the A group the letters are composed of balanced oblique lines, while the other two groups have combinations of all.

The law of harmony is shown in the shape and size of the letters. The same curve is used throughout, all the letters are the same height and thickness, and same width, with the exception of I, M, W, P, B, and D.

The vertical lines emphasize symmetrical balance in I, T, H, O, A., etc., and unsymmetrical balance, which is less obvious but not less true, in E, G, J, K, B., etc.

The horizontal division lines emphasize rhythm of measure, giving to the letters their most subtle and pleasing proportions.

# ELEMENTARY LETTERING

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MARGARET D. STONE

I	O	M	P	A
L	Q	N	R	V
T	C	U	K	W
H	G	J	B	X
E	S		D	Y
F				Z

X H E F B S W  
A Y P R G M N K J

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These remarks apply to hand lettering. The simplicity should be emphasized from the first lesson. Over-detailed instruction is bad both for pupil and teacher.

It is probably best to start the teaching of lettering with the key letter of the first upright group, I, the simplest letter of the alphabet. It is important that this should be a true vertical, parallel with the edge of the paper. Then teach the right-angled L and T, showing lines in opposition. In H call attention to the parallels and to the horizontal cross bar which should be a little above the middle of the letter. All horizontal or cross connections should be so placed that the lower part of the letter appear as little larger or heavier than the upper part. This connection is sometimes a little above and sometimes a little below the middle of the letter. Wherever placed, it should give the appearance of stability to the letter as well as good proportions.

In teaching the second or curved family, call attention to the axis line which is to be used only in practice work. In finished work it is an imaginary line like the axis of the earth. The key letter O is made from two balanced curves and all the other letters of this group are formed from it. It is well to cut an O from folded paper thus showing the two equal parts balanced on the axis. Make the C by erasing a piece from the side of the O.

The fifth family group is composed of balanced oblique lines. In the third and fourth groups notice particularly the proportions.

This style of single stroke letter is all that is necessary for ordinary lists,

labels, titles, signs, and signatures. But this lettering may be condensed, extended, thickened, made with serifs, shaded, or embellished as special occasion or space may require.

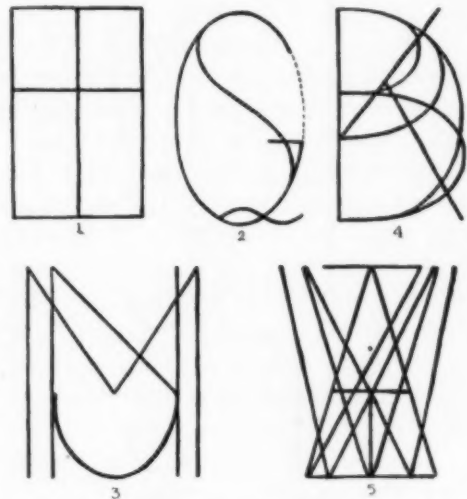


PLATE II. Devices to teach Line Harmony: Fig. 1. Opposition of line. This "window" contains all the I family. Fig. 2. Balanced curves. This figure contains all the letters of the O group. Fig. 3. The M group, four in a family. Fig. 4. All the P group joined together. Fig. 5. Balanced oblique lines, forming the letters of the A family. The X is reversed. The inner oblique lines of the W are omitted for the sake of clearness. The dot indicates their highest point.

There should be no confusing of hand lettering with type printing. Many very valuable suggestions for hand lettering come from the type alphabets, especially from the full faced "Gothic" capitals. They are simple and legible.

There is no harm done if the teacher should know all about alphabets from the time of Egyptian hieroglyphics through Phoenician, Greek, Roman, Renaissance, and modern times. The books and articles on printing are numerous and useful. The research work at Clark University, concerning legi-

bility, spacing, and proportions of the letters, is very interesting.

But all of this does not help Johnny Jones of the Grades to print his name on his working drawing! From Johnny's necessity came the invention of this Key alphabet. It was 'educated' and developed by, from, and with him, and his friends, during a period of twenty years.

Almost any child or class will develop the alphabet as here arranged if they are started off with the line elements. In the lower grades appeal to their play or dramatic instincts. Young children love to personify, to hunt for the "brother letters" and to arrange them into

families or to put them all to "live in one house."<sup>2</sup> In the upper grammar grades is the time for "business,"—lettering signs, mottoes, and posters.

B T O N A

To illustrate the footnote.

This gives a good foundation for any lettering which may be needed in the various kinds of Secondary Schools. It also gives a certain kind of training which will help greatly in copying the old Roman, old English, or other type-printed forms.

Here are a few sample criticisms of faulty letters:

"That B is too heavy at the top and too slim at the waist."

"That T is falling to pieces. He is too tired to stand up straight."

"That O is rolling away; is too fat on one side; is not just half and half."

"That N is shaky. He has lost his balance and will jiggle apart."

"That A does not stand still; his legs are too long; he is walking off the paper."





# THE SCHOOL BEAUTIFUL

## Design in School Gardens

By Clarence Moores Weed

*State Normal School, Lowell, Mass.*

A READER of the SCHOOL ARTS MAGAZINE asks for suggestions concerning the planning of school flower gardens. To make such suggestions of real value I must briefly discuss some existing conditions as related to the fundamental principles of garden beauty. I have in mind now only the general decorative gardens and not the pupils' individual gardens.

### THE SITE

In the great majority of school grounds the best kind of a general flower garden is a border garden. It may be along the basement wall of the building, along a wall that serves to enclose the yard, along a fence, hedge, or shrubbery border, or along the walks or driveway. It should never be an isolated small, round flower garden in the midst of the lawn. One of the best situations is between a walk and a fence or a walk and the building.

The width of the border garden may vary greatly. In general, a width of from five to seven feet is most desirable. The length is indeterminate; the larger the better, if properly planted.

Among the great advantages of such border planting of the ornamental gardens are the saving of space for lawns or playgrounds, the opportunity of hid-

ing unsightly surroundings and of making effective landscape pictures.

### UNITY IN THE PICTURE

Our school gardens today—such as we have—are too much like the bric-a-brac mantel displays of a few years ago—a little of everything and not much of anything. Let us resolve that the garden we plant shall be a real landscape picture, small perhaps, but without reproach so far as it goes. To this end we must plant much of something and consign the little of everything to some obscure corner where we can experiment with new or untried plants without disfiguring the landscape.

By thus planting much of something we secure unity—the first requirement in picture making. But it need not be the monotonous unity of one flower as we too often see for example in gardens of the German Iris. We can utilize instead the exquisite decorative unit of the Iris flower—the *fleur de lis* beloved of poets and artists since long before it became famous as the lily of France—in the wonderful forms that nature has given us to secure a ravishing variety in our unity. The rather large flowers of the German Iris may well make up the main part of the picture but we must

lighten and liven them up with the more decorative blossoms of the Oriental Iris and the smaller flowers of the Siberian Iris on their tall and slender stems. (See Plate I.) In this way we can easily have in May and early June a landscape picture that will be a real ornament to the school grounds and compel the admiration of every beholder.

varying so slightly as to increase the charm by a suggestion of the same sort of rhythm as is found in a beautiful melody. All of these Irises have erect, swordlike leaves with smooth margins and vertical veinings. Their flower stalks rise vertically and the flowers are held erect. But both leaves and flowers vary in size and height in the types

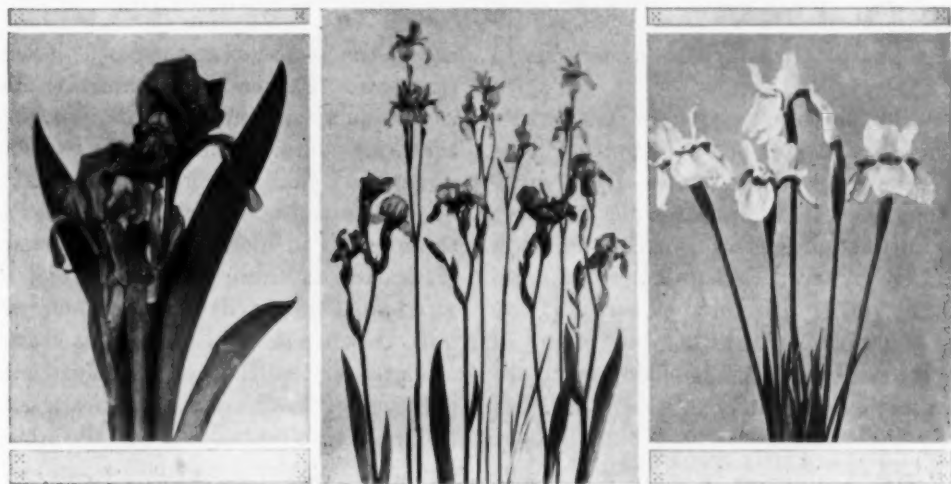


PLATE I. The Oriental Iris *Snow-Queen*; Siberian and German Irises; the dwarf Iris *Pumila Hybrid*.

The practical working out of such an Iris planting is very simple. The diagram, Plate II, represents a planting plan that can be repeated indefinitely. Number 1 represents the Siberian Iris, number 2, the Oriental Iris, number 3 the German Iris, and number 4 any dwarf Iris, like the Crested Iris or the *Pumila Hybrids*. The last may be omitted but it is a distinct advantage to have a dwarf form along the front of the border garden.

The beauty of such a flower garden is greatly enhanced by the repetition of the same decorative motives in forms

named above and they make in combination a much more beautiful picture than any of them do alone.

There are two varieties of the Siberian Iris—a white and a light violet-blue; two also of the Oriental Iris—the exquisite white *Snow Queen* and a rich violet-blue, and a host of varieties of the German Iris. By keeping to the various combinations of purple, white, blue and yellow one will have no defects in color harmonies.

By buying fifty plants at a time practically all these Irises can be purchased for ten cents apiece. If planted two

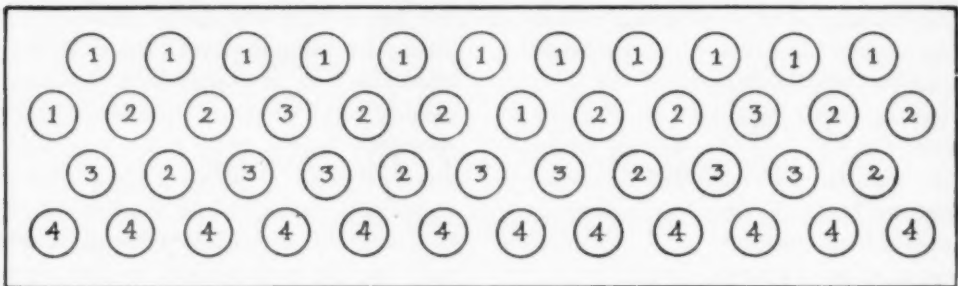


PLATE II. The planting plan of an iris garden. (1) Siberian iris; (2) Oriental iris; (3) German iris; (4) Dwarf iris.

feet apart they will soon spread out to fill the garden.

What is thus true of the Iris is also true to a greater or less extent of other perennial garden flowers. By a judicious selection of varieties one can have beautiful gardens of Peonies, Phloxes, Hardy Asters, Larkspurs, Lilies, and many other perennial flowers. It is possible of course to combine many of these with other kinds of flowers to advantage, but that is another story.

#### ANNUAL FLOWERS

Annual flowers may also be used for these border gardens to advantage, either alone or in combination with the perennials. With these also we should aim to get a satisfying unity through the

use of the same general types of flower structure. The composite annuals like the China asters, the tall Marigolds, and the Cosmos are excellent in this respect. A very satisfactory border garden may be made with these three flowers planted as indicated in Plate III. The Cosmos (1) makes an admirable background of green foliage, and if the frosts hold off until October the white blossoms crown the greenery with great beauty. The light yellow flowers of the tall Marigolds (2) show to advantage above the Aster blossoms, against the green background and have a similar structure. The Late Branching Asters (3) in whites and violet-blues yield a dominant mass of exquisite bloom that greets the school in its opening week in September. If

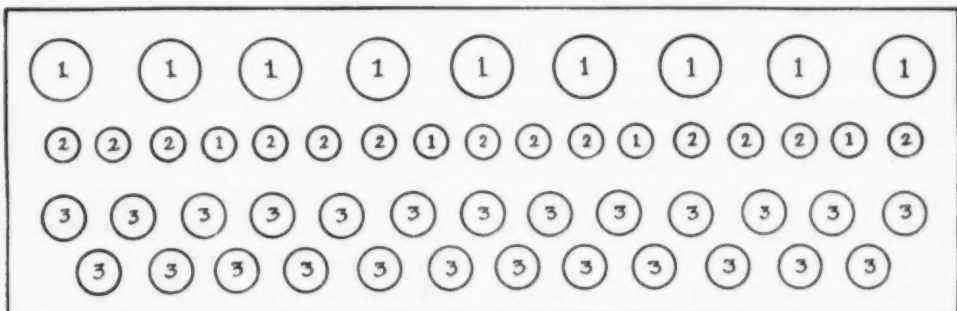


PLATE III. Planting plan for a garden of composite annuals: (1) (white) cosmos; (2) (light yellow) tall marigold; (3) (white and lavender) late branching China asters.

there is room, a row of a lower-growing aster, like the Victorias may be placed along the front.

Such a garden is easily within the reach of any school that has a bit of outdoor space for the purpose. A few cents will buy a packet each of the seed of white cosmos, white and lavender China asters and light yellow tall marigolds. These seeds may all be planted outdoors about May 1st in the latitude of New York. Sow in drills and cover with half an inch of fine soil. The seedlings will soon come up and should be thinned to half an inch apart. Then when they have two or three true leaves, perhaps the first of June, transplant them to the border garden. Set the Cosmos two feet apart in the row, the marigolds, fifteen inches apart, and the asters ten inches apart. Never buy started plants of China asters from greenhouses. They are likely to be past the flowering season before school opens.

Many other annual flowers may be used singly or in combination to make attractive border gardens. There is no monotony in a bed of Shirley poppies for with these the color is the chief appeal and the exquisite tones vary infinitely as the eye passes from flower to flower. If the soil is well prepared as soon as the frost is out and the seed broadcasted very sparsely one can hope for a marvelous display of beauty in June and July.

#### PREPARING THE BED

The first requisite for a successful border garden is a well prepared place

for the roots to live and feed in. In almost any school this is easily accomplished if the teachers will let the pupils help. Dig out the soil or sand or gravel of the site selected to a depth of at least eighteen inches,—two feet is better. Then fill in this lower space with fallen leaves, grass raked from the lawn, mulching from the winter coverings of ornamental gardens, almost anything in fact that consists chiefly of plant fiber that will rot down to form humus. As these materials are placed on the bottom, sprinkle over a little of the soil taken out so that it is about one third soil. Then on top, get, if possible, eight inches or so of loamy soil. The pupils will be glad to help furnish the latter, if it cannot be obtained otherwise. As the coarse material below rots down it will form a good substance for holding moisture during the dry summer weather.

If there is a long border to be made into a garden, begin at one end and go as far as you can easily the first season, leaving the rest for another year.

#### BUYING SEEDS AND PLANTS

Send for the catalogues of some of the great seed and plant houses and order seeds or plants by variety names. You will thus be likely to get better seeds or plants and will also know the colors to expect and be able to arrange them in your plans. There is much more satisfaction in thus knowing by name the plants we are growing than in simply knowing the group to which they belong.



This picture might well be called "NEW JUSTICE"—a Justice with her eyes open. It is a mural decoration in the new criminal court, New York City, where, as the artist, Edward Simmons, remarked, "Justice needs to have her eyes wide open!" The influence of such a conception ought to spread among school children throughout the country. This decoration presents something besides a beautiful picture to look at. Its symbolism and significance are good subjects for grammar and high school children to think and write about.

*Copyrighted by Edward Simmons; from a Copley Print, copyrighted by Curtis and Cameron, Boston.*



# WHAT THE LEADERS ARE DOING

## Good Ideas from Everywhere<sup>1</sup>

To hold the same views at forty as we held at twenty is to have been stupified for a score of years, and take rank, not as a prophet, but as an unteachable brat, well birched and none the wiser. *Robert Louis Stevenson.*

### Kindergarten<sup>2</sup>

A series of tableaux or pictures as the children called them, was the feature of one of the Mothers' Meetings in our kindergarten and seemed to give an amount of pleasure more than compensating for the time spent in preparation.

#### LIVING PICTURES

THERE being no door properly placed for posing our groups, we arranged two large hinged screens to form a small recess open on the side next our prospective audience, and laid a long kindergarten table across the top to hold all firmly and exclude the light. The interior, sides and floor, we draped in long folds with some dark-green stuff secured from the home attic. Any dull color would have done as well as the green, our object being to obtain a neutral background with no high lights or obtrusive angles. A pair of soft, opaque curtains was hung across the front of the "picture box" and a diagonal line of small rings sewn to each curtain; the two lines meeting at their lowest points, about half way to the floor in the center of the opening. Stout strings were tied to each of the two lowest rings, the strings carried up through the others to the sides and, on being pulled, caused the curtains to loop themselves away from the top of the opening in festoons and fall at the sides, softening the edges of the recess greatly. Two children of equal size borrowed from a primary class can manage curtains like these perfectly and may wear the badges or sashes of pages with good effect.

Most of our stage properties were cut from paper and all were of the simplest. Gilt crowns, a flight of bluebirds and a black spider hung upon fine black threads, roses, pink blossoms stuck upon twigs, a mob-cap—all these were quickly because crudely made.

Our four and five year old actors received no formal training and needed none. For two or three days they played a "picture game" for a few minutes each morning and found it great fun. Selecting some figure or group from our Mother Goose frieze they copied the pose and then, at the word, held it motionless for a moment. All caught the idea and enjoyed trying to be as still as if they really were in a picture on the wall. Many, even of the very little ones, showed a surprising amount of muscular control. As so much of our material was taken from the children's classic, portly geese with comical ruffled caps formed the invitations. The pattern for these was taken from a wooden toy, the children cut on broad outlines and notes were pasted to the backs.

On the morning of the Mother's Meeting day we had the box and curtains ready and posed several of our eager volunteers so that all might be familiar with the distractions of rising and falling curtains. Although we teachers had in mind a general plan of the afternoon's program, to the children it was all a game exactly like that of the morning with the added incentive of "showing mother that you can be as still as a picture." Some of the tableaux had not been previously tried, in many more the children were new to their

<sup>1</sup> The Editor invites contributions to this Department. Brief accounts of successful projects accomplished with samples of pupils' work will be promptly acknowledged and if published will draw for the author one or more SCHOOL ARTS MAGAZINE coupons, good towards subscriptions or in trade with the School Arts Publishing Company, 120 Boylston Street, Boston, Massachusetts. See advertising pages for goods.

<sup>2</sup> In charge of the Boston Froebel Club. Address Miss Lucy H. Maxwell, 1045 Beacon Street, Brookline, Mass.

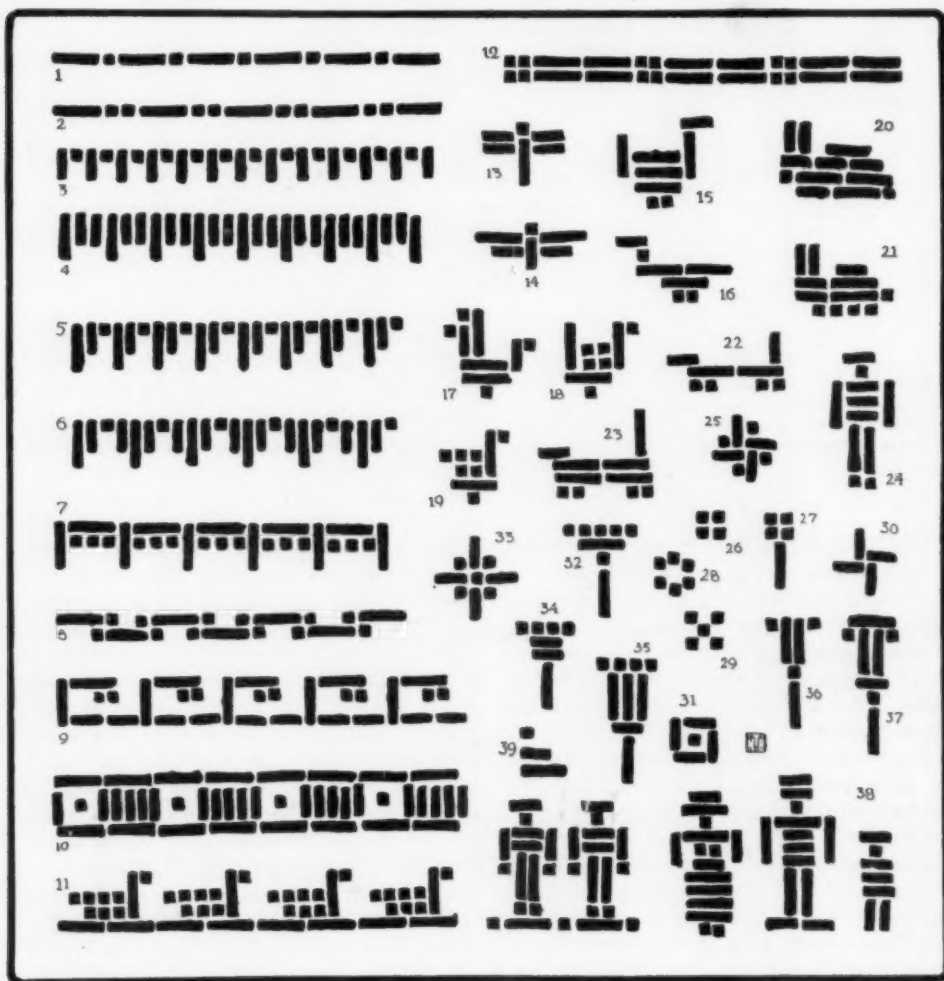


PLATE I. The beginnings of peg printing. Fascinating work for primary children.

parts, but their complete lack of self-consciousness and pretty earnestness gave a charm to all, and some of the pictures were really beautiful. All the children present took part in one or more with the exception of a little girl still too shy to enjoy any of the kindergarten games.

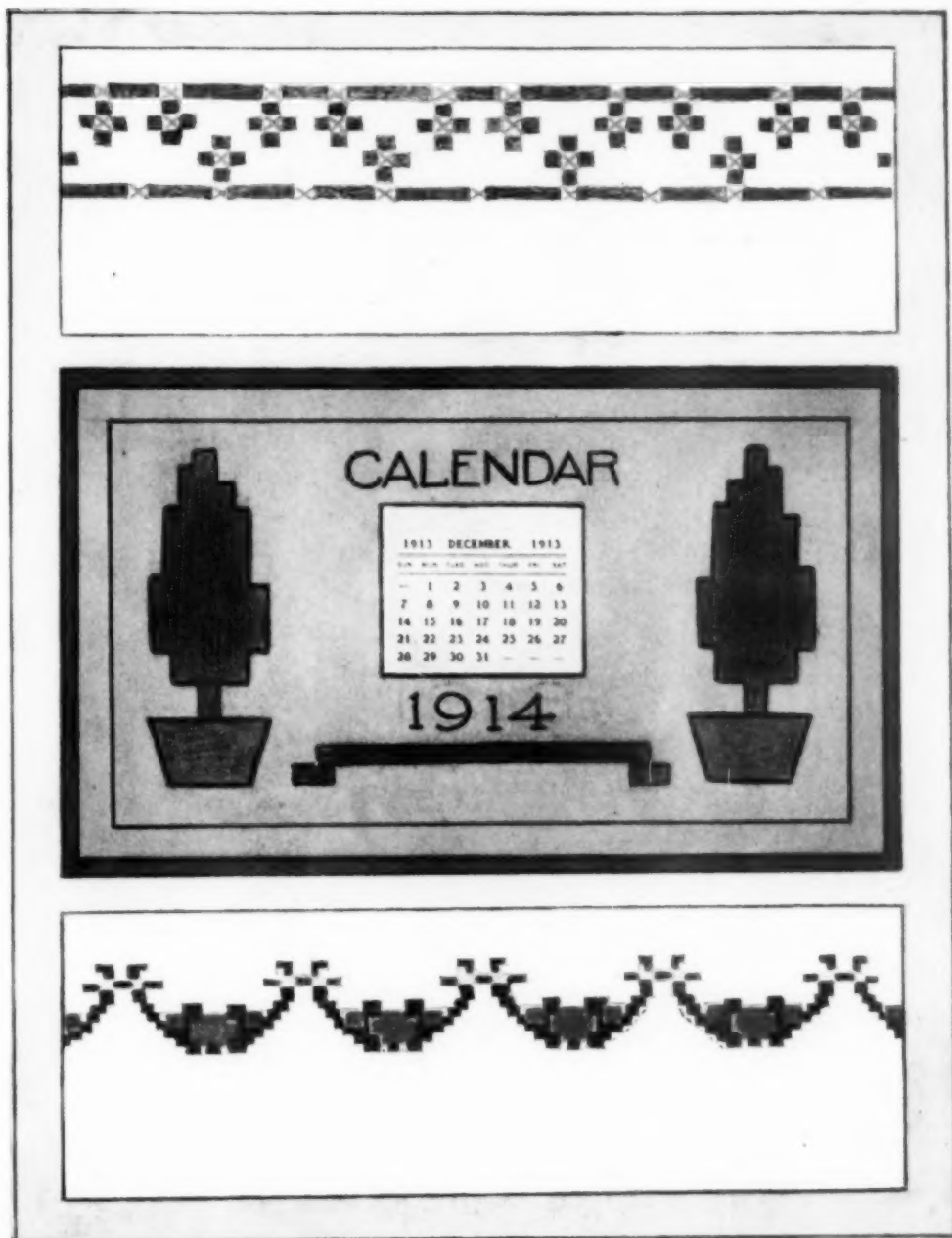
We thought it wise to ask that there be no applause and that all praise of the performers given later be confined to their efforts in keeping so motionless and not to their appearance.

Mothers do forget their wisdom in their pride sometimes!

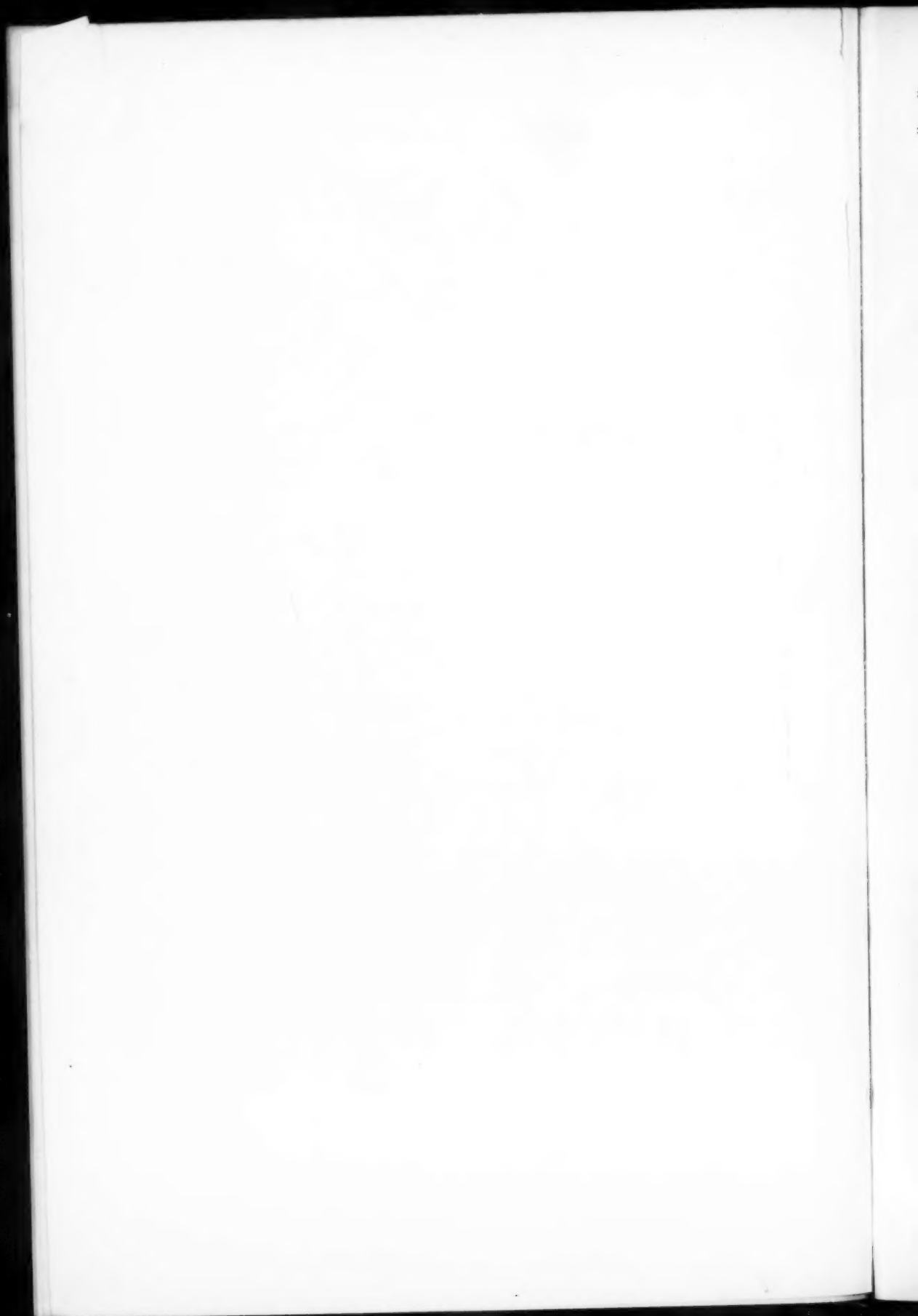
To sing the illustrative rhymes we were fortunate enough to secure a friendly kindergartner with an endless repertoire of nursery songs and a happy talent for filling in the necessary pauses with appropriate music.

Suggestions for some of the subjects we used are given below in the hope that they may prove helpful to someone desiring to give the very simplest kind of a children's entertainment.

ORIGINAL DRAWINGS FOR THESE DESIGNS WERE MADE WITH "DUREL"



HARMONIES OF CONTRASTING COLORS. Reproduced by courtesy of Binney & Smith, Makers of Gold Medal Crayons, New York.



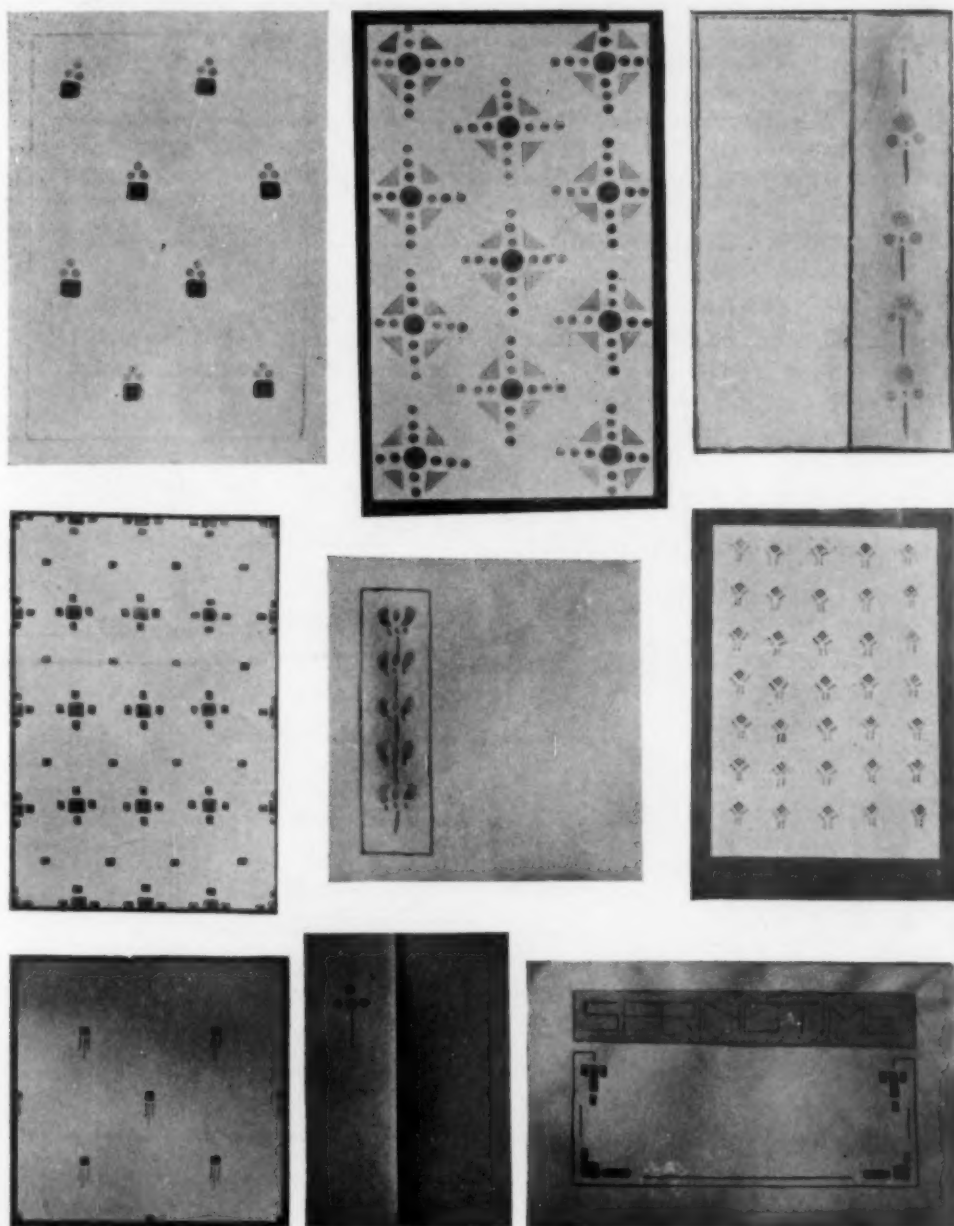


PLATE II. Examples of peg printing by Second and Third Grade children, Springfield, Mass., under the direction of Mr. C. Edward Newell.



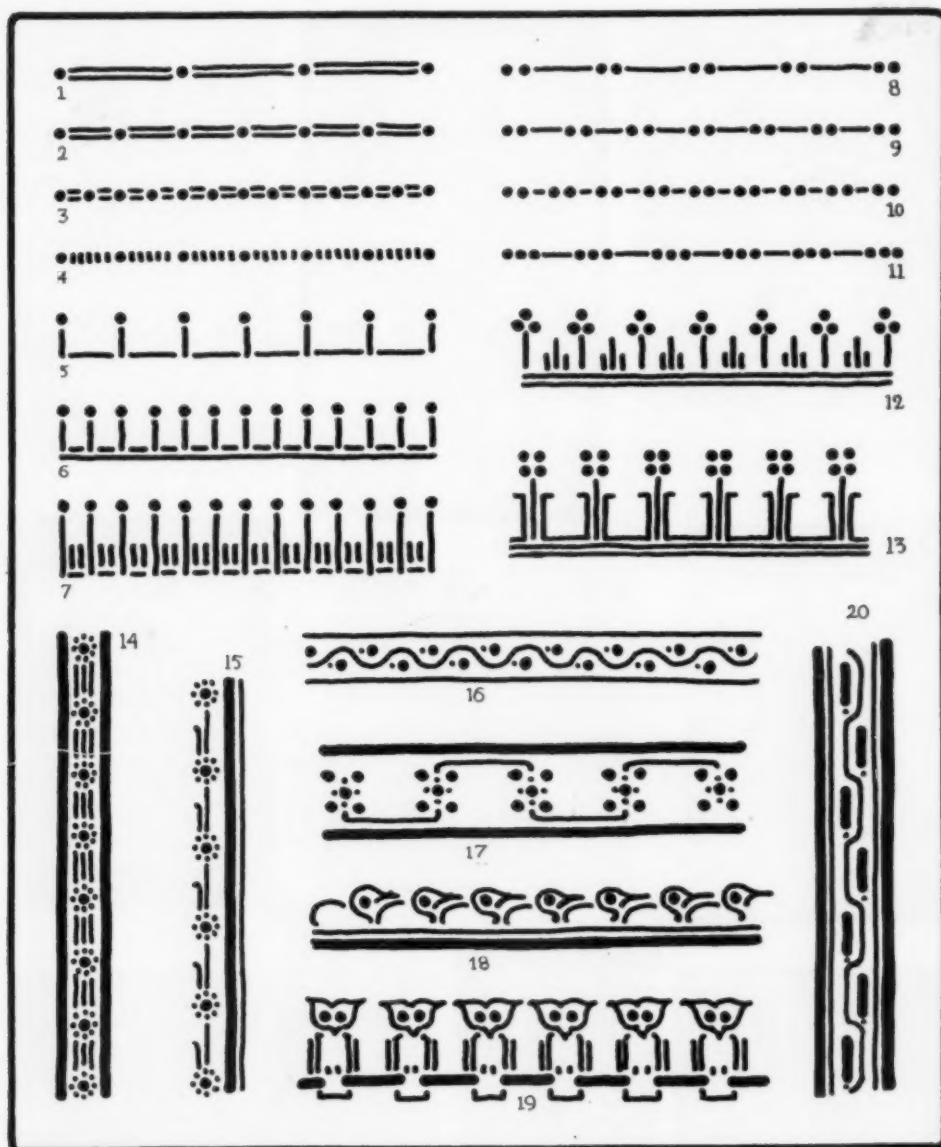


PLATE III. Designs produced by the use of two widths of stroke upon squared paper.

*Twinkle, Twinkle Little Star*

Profile view of wide eyed, round faced boy. He kneels and looks upward, toy clasped in hand, others scattered about. This, and most of the other illustrations of Mother Goose

rhymes, were adapted from drawings by Miss Clara Atwood.

*Little Bo-Peep*

Small girl in paper ruffled cap. Cardboard crook tied to pointer with pink paper bow.

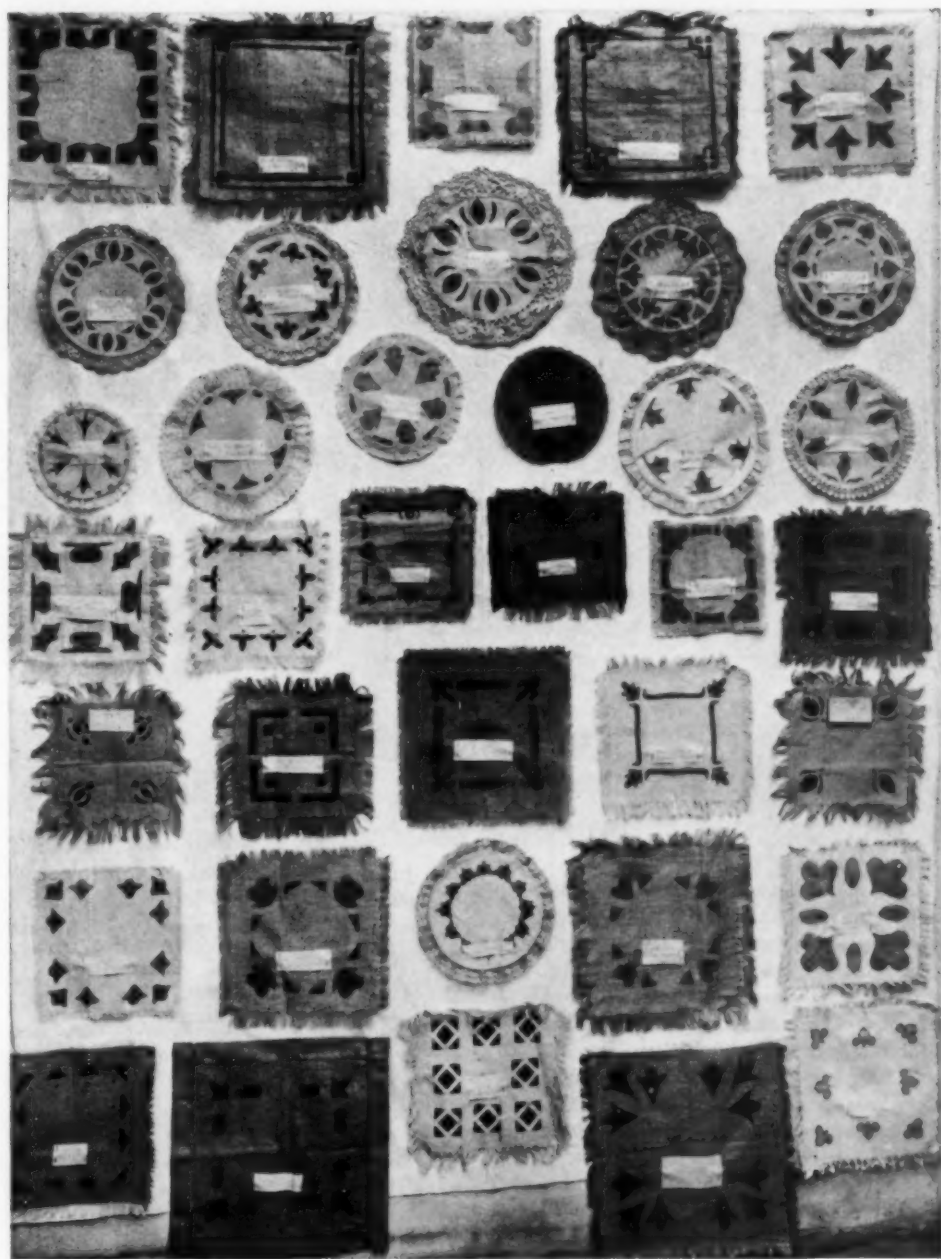


PLATE IV. Examples of Fourth Grade work by Syracuse children, under the direction of Miss Matilda Mielt.

She is looking off with one chubby fist up to her eyes, about to cry.

*One, Two, Buckle My Shoe* (up to eleven, twelve)

Small boy and girl in poses suggested by text. Drop curtains between and change poses quickly.

*Sing a Song of Sixpence*

- I. Cook in apron and cap with assistants,

admonishes the large, middle-sized and small teddy-bears before her. The bears should have large bows of differently colored ribbons. (Adapted from the picture by Jessie Willcox Smith.)

*Little Red Riding Hood*

Girl in red hood and cape with little basket covered with napkin. Hand raised to knock at her grandmother's door.

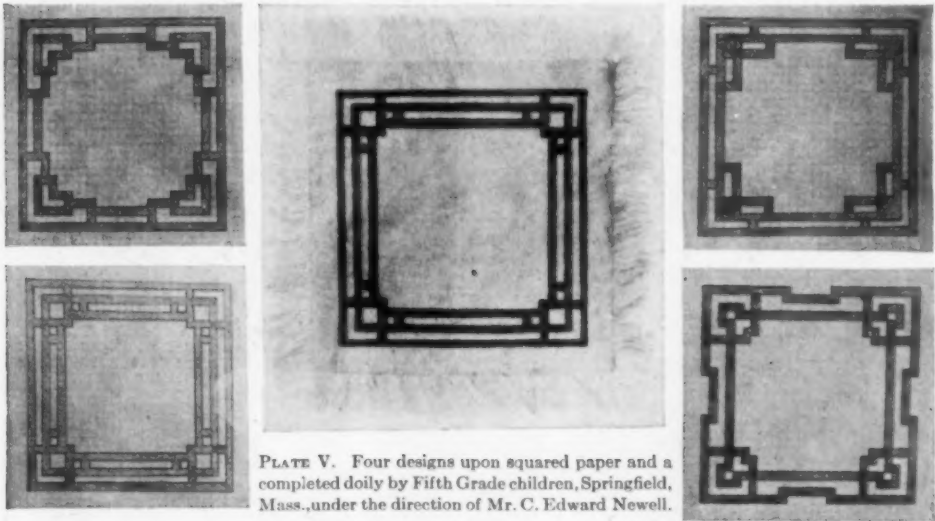


PLATE V. Four designs upon squared paper and a completed doily by Fifth Grade children, Springfield, Mass., under the direction of Mr. C. Edward Newell.

looking with pride at pie. (tin pan with brown paper pasted over top).

II. King and queen at table, astonished at pie which is like first but covered with black paper bird heads with open beaks pasted on so as to stand upright. The king has large knife and fork, the queen has hands upraised. Both wear crowns and may have cloaks or robes of table covers or anything available.

III. Queen eating from dish upheld by kneeling page.

IV. King counting out a pile of pennies.

V. A line filled with doll's clothes is stretched across the opening. Maid in cap and apron behind. Paper blackbird suspended from above on black thread. Maid, horror stricken, covers her nose with her hand.

*Golden Hair and the Three Bears*

Profile view of golden-haired child in white. She is kneeling and with forefinger upraised,

*Spring*

A fairy-like child in white holding branches of cherry blossoms. She gazes down intently at the brilliant butterfly poised upon her tiny forefinger.

*Summer*

A golden-haired child with wreath and sheaf of roses. She looks up at the flying bluebirds above her head.

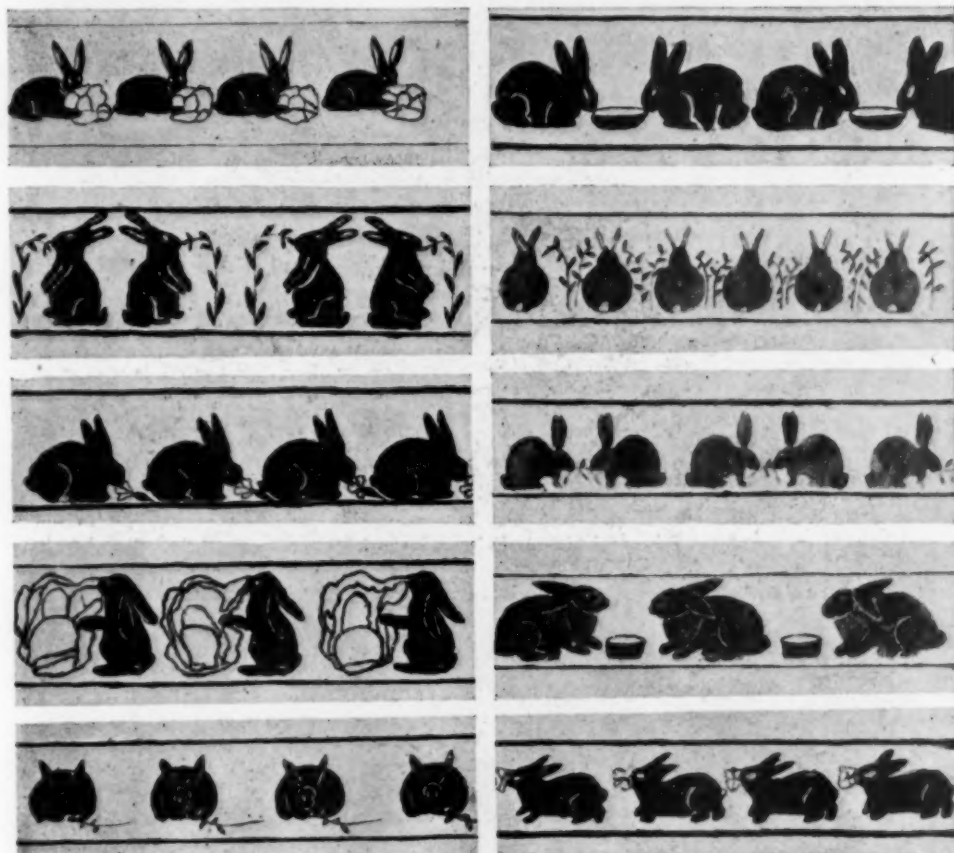
*Autumn*

Group of children with baskets gathering nuts. Some with branches of autumn leaves.

*Winter*

A group of boys in coats, caps and mittens, apparently just about to throw their cotton snowballs directly into the audience.

C. G. D.



Some rabbit borders of Fifth Grade children, under the direction of Miss Nancy Beyer, Punxsutawney, Pa.

### Primary

IN the primary grades "children have a feeling for rhythmic arrangement in repeating single forms indefinitely, as in borders and surface patterns, and show considerable ingenuity in making new combinations of given elements."<sup>2</sup>

**PEG PRINTING.** Plate I illustrates one variety of the kind of design referred to by Professor Sargent. Three little pieces of wood about two inches long, with the ends cut to stamp the three rectangles, 39, constitute the given elements. Two pieces of blotting paper,

in the bottom of a watercolor pan, saturated with ink, or any other liquid pigment, will serve as an inking pad. By means of these pegs, teach the children to make such patterns as those shown in the plate: 1, the two-part measure, march time; 2, the three-part measure, waltz time. Lead them to invent many borders using two or three peg units, as exemplified in the borders 3 to 12. Insect forms, 13 and 14, and bird forms, 15 to 19, and animal forms, 20 to 24, and flower forms, front view or side view, 25 to 37, may be stamped by the children, and used singly to illustrate number and language papers, or combined to produce ornamen-

<sup>2</sup> From *Fine and Industrial Arts in Elementary Schools*, by Walter Sargent. School of Education, University of Chicago.

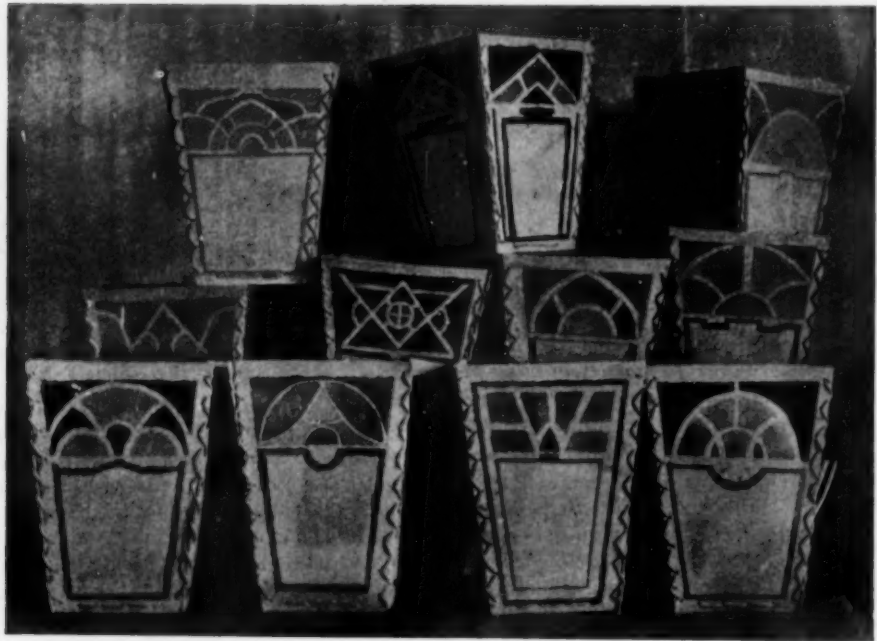
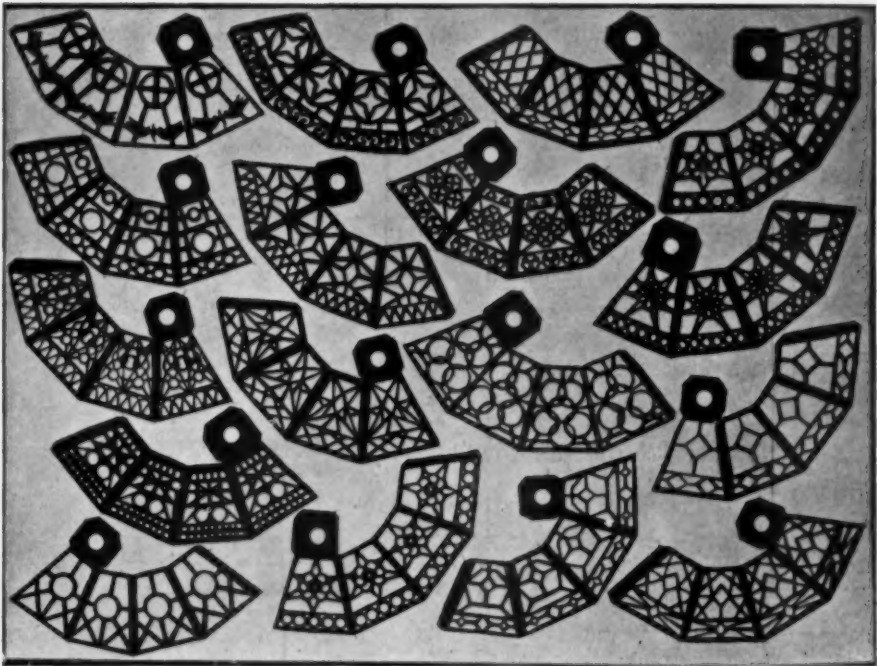


PLATE VII. (A) Candle shade designs by Seventh Grade children, under the direction of Miss Katherine M. Rhoda, Supervisor of Drawing, McPherson, Kansas. (B) Designs for waste baskets by Seventh Grade pupils under the direction of Miss Bernice C. Smith, Gardner, Mass.





PLATE VIII. Designs by grammar school children, Grades Five to Seven, under the direction of Mrs. Lenore Austin Eldred, Birmingham, Ala.

tal borders like 11, or surface patterns (as shown in Plate II) for enriching school work and things of use to the children. The other interpretation of men, women, and children, 38, into stamped forms making use of vertical and horizontal lines only, affords amusing and

educative practice. Such work trains the judgment, stimulates invention, and if properly handled by the teacher, develops the color sense.

**PAPER ORNAMENT.** Geometric units similar to those used in the peg printing may

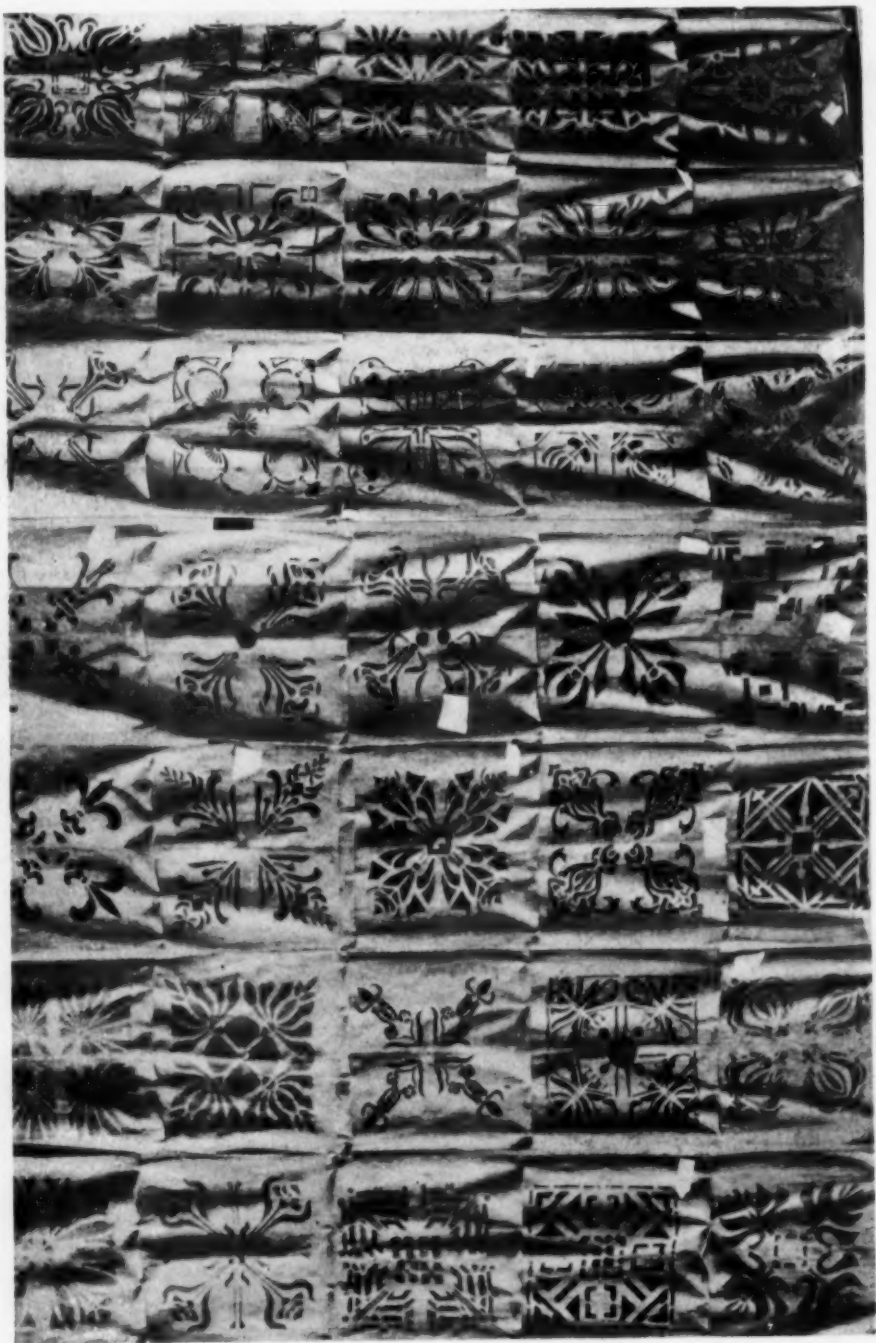


PLATE IX. Sofa pillows by Eighth Grade pupils. Miss Bernice Oehler, Supervisor of Drawing.

be cut from colored paper and arranged to form patterns exemplifying the same principles. The units must be somewhat larger, of course, a half-inch square being the smallest. The colors should be limited to one on a white, black, or gray ground. Very pleasing patterns are produced by using white and middle gray on a black ground.

### Grammar

**D**URING the latter part of the primary period, "and especially in Grades IV and V, some appreciation of more complicated relations of spaces than those involved in mere repetition is evident; for example, the *pleasing arrangement of elements within a given area*, such as the placing of a title, decoration, and monogram in consistent relations on the same page, or in the choosing of border spaces. This last problem involves such designs as stripes in weaving, margins in written or printed pages, widths of frames or mats for pictures, etc. It offers opportunity for endless invention in relating single and multiple stripes of varying widths and spacings, and in introducing modifications, accents, and interlacings at corners and elsewhere. It presents principles which may be developed and applied indefinitely.

Children in these grades also appreciate the various effects of *bilateral symmetry*, which owe their interest to the duplication of given elements in reverse form."<sup>4</sup>

**DRAWN ORNAMENT.** Plate III shows one variety of drawn ornament, easily made by children, Grades IV to VI, on squared paper, by means of pencils, brushes, or marking pens. The secret of success in such work is to limit the width of stroke to not more than two measures. The illustrations in Plate III were drawn with two Payzant Pens, a No. 1 and a No. 4. By the use of squared paper and limited strokes the technical difficulties are reduced to the minimum and the children can give their attention to pleasing relations among the units. By experiment they discover whether 1, 2, or 3, or 8, 9, or 10, is the more pleasing. They answer such questions as these: Is the accent sufficient in 4? Would 11 be better with longer

horizontal lines between the beads? Does the continuous horizontal line in 6 improve the effect? (Compare with 5 and 7.) Could 12 and 13 be improved by placing the units nearer together or farther apart? Would a continuous horizontal below 7 improve the effect? Flower forms and animal forms reduced to the same limited terms, two widths of stroke, offer limitless possibilities as suggested by the borders 14 to 20. Surface patterns and rosettes may be made in a similar way upon squared paper. The aim in all such work is beauty of effect only. The color scheme may well be limited to monochromatic or analogous harmonies.

**ORNAMENT APPLIED TO COMMON OBJECTS.** Plate IV shows work by fourth grade children, Syracuse, N. Y. where Miss Matilda Mielt is the supervisor of drawing. These doilies and table mats exemplify the kind of problem fourth grade children delight to attack. The ornament may be applied by drawing directly upon the material, by stamping, by stencilling, or by embroidery. Plate V, contains designs from a fifth grade, Springfield, Mass., Mr. Edward C. Newell, Supervisor of Drawing. This Plate shows what Mr. Sargent called practice "in relating single and multiple stripes of varying widths and spacings, and in introducing modifications, accents, and interlacings at corners and elsewhere."

"In Grades VI, VII, and VIII the scope for general exercise of taste is much greater than in the grades which precede, and includes, in addition to general school work, constructive problems, the fields of the domestic arts and social and industrial community interests. Because of the increased maturity of the children and the previous practice, a far more definite appeal can appropriately be made in *individual judgment in matters of design* which demand *consideration of purpose and specific conditions*, and also in those which involve the more formal problems of fine spacing and beautiful outline."<sup>4</sup> As one exemplification of the foregoing consider the following from Miss Nancy Beyer, Supervisor of Drawing, Punxsutawney, Pa."

<sup>4</sup> Professor Sargent, in *Fine and Industrial Arts*, p. 28.



PLATE X. Reference material for design, by Miss Grace Bishop of the Central High School, Syracuse, N. Y.

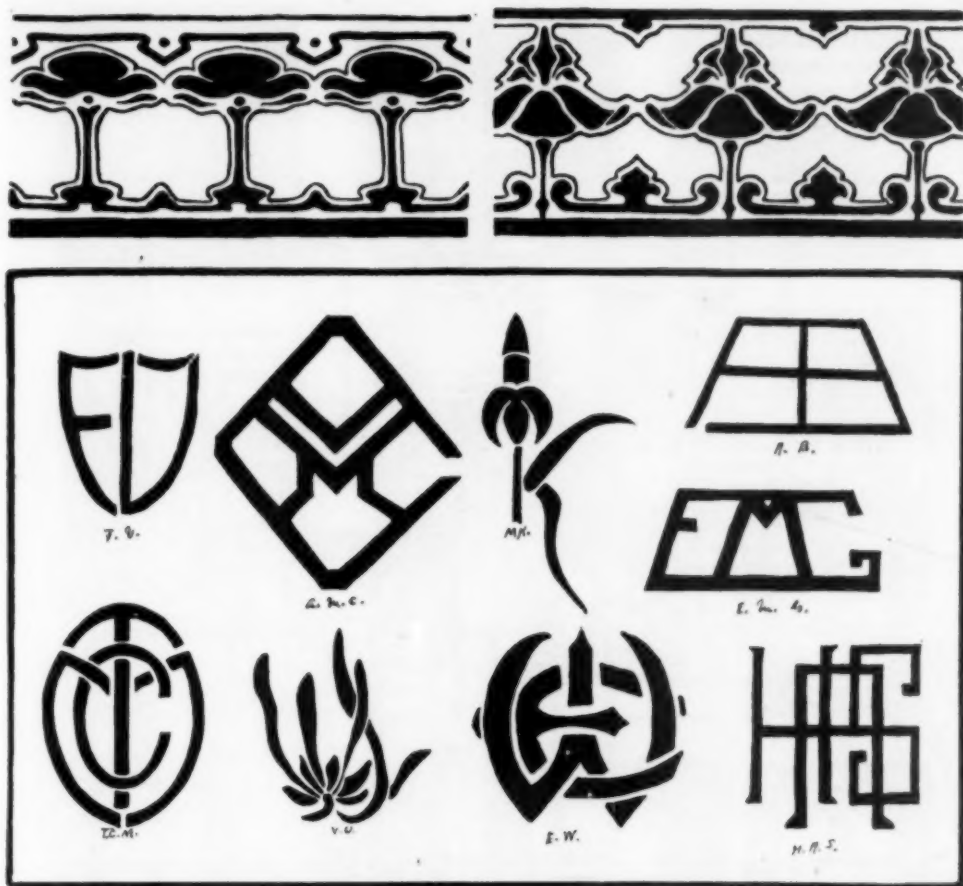


PLATE XI. (A) Designs by high school pupils under the direction of Miss Austa Reisinger, Franklin, Pa. (B) Monograms by high school pupils under the direction of Miss Annie G. Inman, of the Lincoln High School, Cleveland, Ohio.

**RABBIT BORDERS.** "To illustrate an idea whether it is pose drawing or design is to make the idea a living reality even though it is a thing of black ink or charcoal. Color always seems more real because we live in a world of color.

To ask a child in the grades to make a silhouette of an animal or a figure from the pictures in the drawing book is absurd. It does not convey to the mind of the child the real rabbit, but to have the pet of some boy brought into the schoolroom where every child can make three-minute sketches in outline as it changes from position to position, having placed their

own ideas as to form and action on paper there is some chance for original thinking.

The lesson can be given at another time as a problem in design. If a sufficient amount of sketching has been done the success of the design lesson is certain.

In the illustration, Plate VI, border designs from rabbits, the lesson was made a class discussion as to the manner of eating, (which was the point to be illustrated) what to eat, various poses they would assume and how to group them in a given space for a border design, also what sketches which were made the week before could be used in this design and convey the



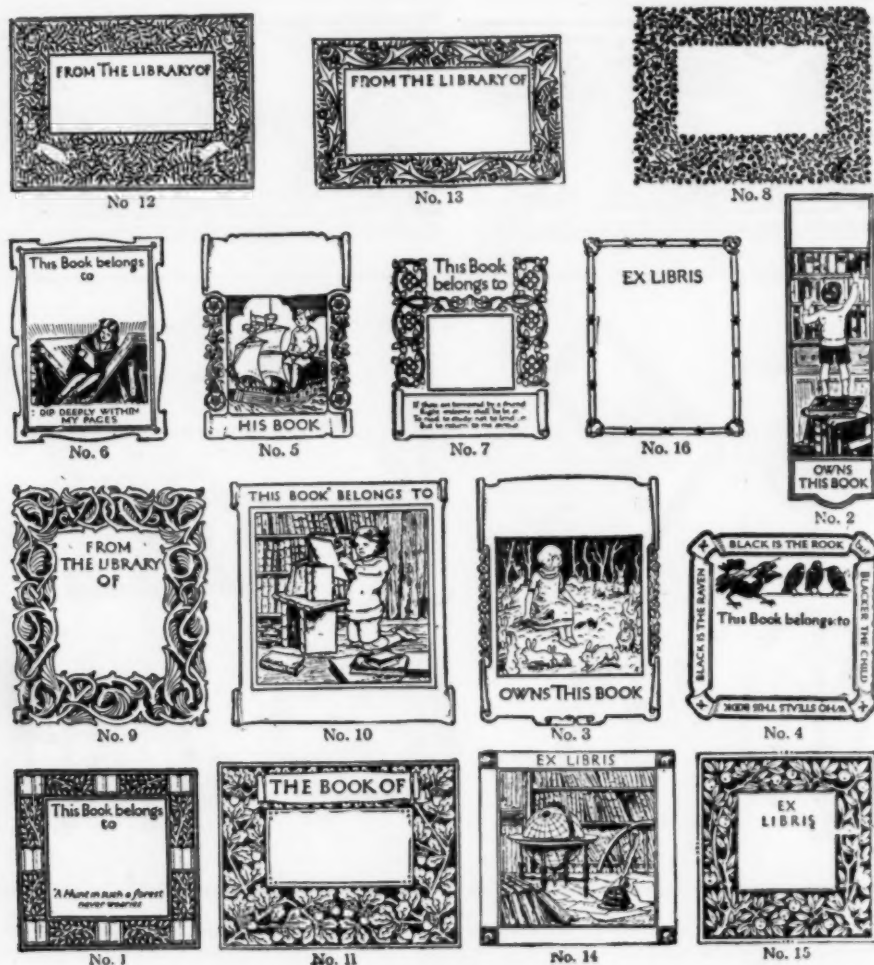


PLATE XII. Miniature reproductions of the Prang Book Plates. Here printed by courtesy of the Prang Company, to show the readers of the SCHOOL ARTS MAGAZINE various types of arrangement, and various kinds of treatment. The designs range from the simplest possible, a border, No. 16, through eight different compositions on the border theme, of increasing complexity. (Nos. 4, 1, 13, 9, 15, 12, 8, and 11) to pictorial motives involving the human figure. The arrangement of the text matter with reference to the owner's name presents also a suggestive variety. These designs are by some of the best artists in England, yet they are not beyond the powers of well-trained boys and girls in upper grammar and high school classes in the United States.

idea that the rabbit in the design is owned by the one making the design and shows its particular markings and characteristics.

The illustration shows ten border designs from a class of twenty-five, all of which were creditable and expressed a different idea. Charcoal and bogus paper were used for the

first designs, refining the lines as the ink was put on over the top and removing unnecessary charcoal after the sketches were completed."

CANDLE SHADES. The flats of the shades shown in the upper part of Plate VII illustrate space division and the use of geometric motifs peculiarly appropriate to the subject.

# ELEMENTARY STEPS IN DESIGN

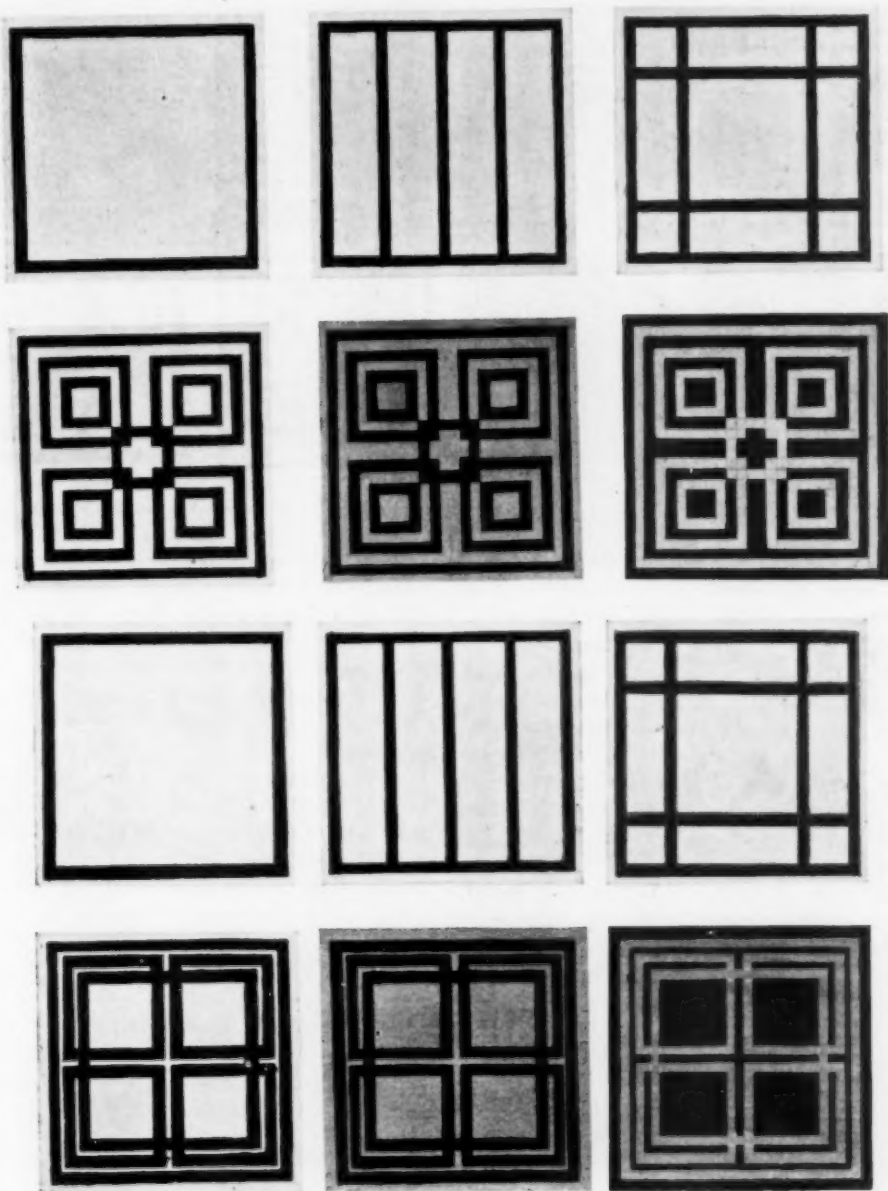


PLATE XIII. Successive stages leading to two successful solutions of the same problem. By students under the direction of Mr. Louis G. Monte, State Normal School, Westfield, Mass. Notice the excellence of technique, in both this Plate and the next.

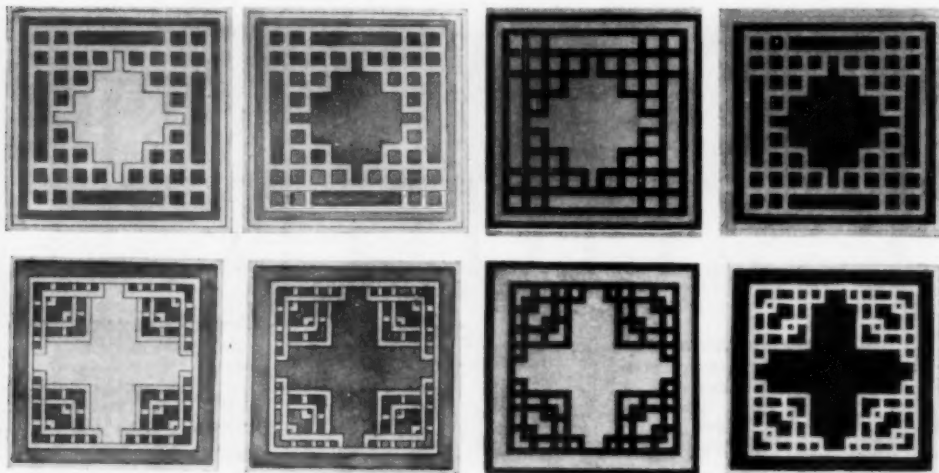


PLATE XIV. Two examples of a sequence where the same motif is used in four arrangements of values.

These were made by seventh grade children, McPherson, Kansas, under the direction of Miss Katherine M. Rhoda, Supervisor of Drawing.

**WASTE BASKETS.** The lower part of Plate VII shows some unusually good baskets from seventh grade children, Gardner, Mass., under the direction of Miss Bernice C. Smith, Supervisor of Drawing. In Westerly, R. I., under the direction of Miss Harriet M. Hood, they make waste baskets of this shape with the bottom attached to one side only, so that the baskets will fold up.

**PILLOW COVERS, ETC.** Other useful objects made by grammar children, Grades V to VII, are shown in Plate VIII from Birmingham, Alabama, where Mrs. Lenore Austin Eldred is Supervisor of Drawing. Plate X shows some sofa pillows of very high average excellence, by eighth grade pupils, Ashland, Wisconsin, under the direction of Miss Bernice Oehler, Supervisor of Drawing.

The best applied design will always be secured when well trained pupils, well directed, design something in which they are vitally interested.

### High School—Freehand

**UNITS OF DESIGN.** Out of the bursting buds, the shooting leaves, the opening flowers, get units of design such as those shown in Plate

X, by Miss Grace Bishop, of the Central High School, Syracuse, N. Y. These should be utilized in the making of designs, as pupils in Franklin, Pa., produced the two borders shown at the top of Plate XI for their portfolios, by using motifs taken from Scribner's "Floral Elements," under the direction of Miss Austa Reisinger.

**MONOGRAMS.** These are always good subjects for design, because they present such strict limitations. Of the monograms shown on Plate XI, Miss Annie G. Inman, of the Lincoln High School, Cleveland, Ohio, says:

These were done by first year classes.

I used the rules published several years ago (Nov., 1906) in the *SCHOOL ARTS BOOK*, and also the original monograms done by boys and representing their chief interest, in Volume IX.

**BOOKPLATES.** As projects for high school design these are unrivalled. Plate XII shows some excellent examples, shown by courtesy of the Prang Company.

### High School—Mechanical

#### ELEMENTAL STEPS IN DESIGN

By LOUIS G. MONTE

State Normal School, Westfield, and  
Smith College, Northampton, Mass.

Plates XIII and XIV show a series of successive problems based on the Square, intending to



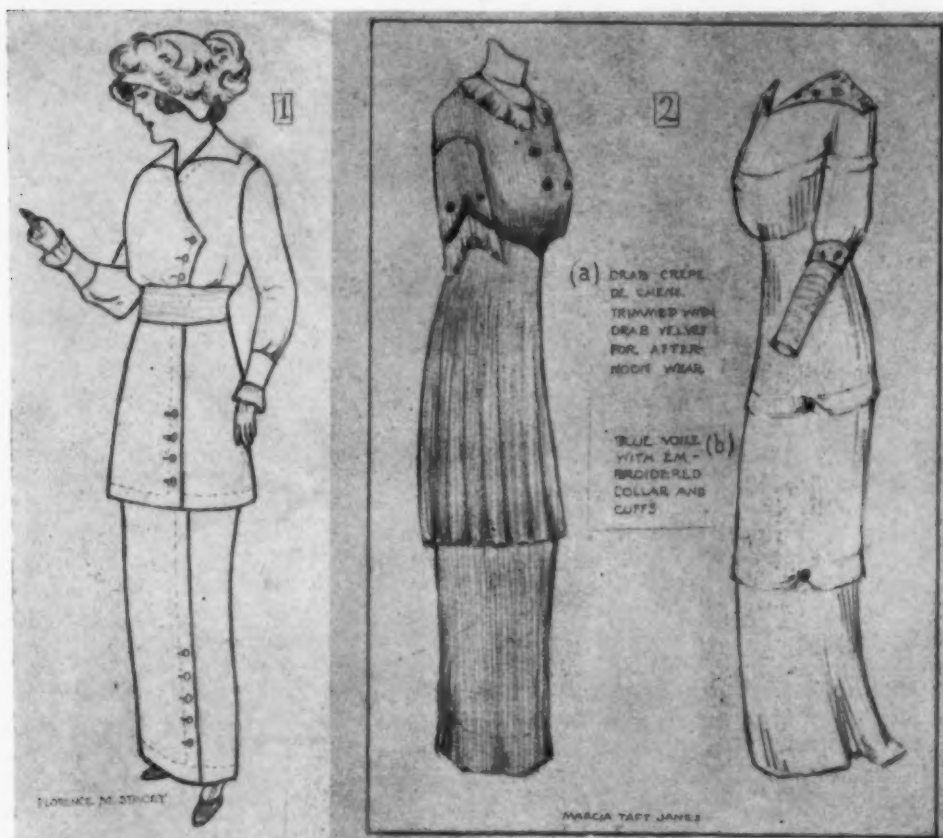


PLATE XVI. A tracing and two costumes based upon it, by students under the direction of Miss Mary B. Hyde, Pratt Institute.

convey technique and involving the use of the Value Scale of greys including black and white.

In these particular problems no attempt is made towards considering any adaptation to materials of aesthetic or practical use. Very little inventiveness enters into these arrangements because of the limitations imposed. In large classes and in all competitions certain requirements to meet given conditions are usually understood. Here we are confined to the limitation of the square in varying proportions. The demand made of the designer is one of mastery of the materials used and of creating areas that are consistent throughout. These abstractions take cognizance of the Order of Arrangements. Line, Form, and Value based on Repetition will be noted as well as

Rhythm and Balance. Sequential repetition of line or mass is to be found in all design. Balance is static and conveys a sensation of rest.

Principles eventually achieving Beauty are here illustrated. In reproducing these problems values generally differ.

The problems. Pages 315 and 316: I, II, III, IV, Black and White; V, Black and Middle Value; VI, Placing of Values reversed. Smaller areas, same motif used in four arrangements: I and II, Greys above Middle Value; III and IV, Black and Middle Value (reversed).

ADVANCED WORK IN DESIGN. Plate XV shows studies in design by pupils in the Royal Art School, Dresden, based on historic material. "There is much land yet to be possessed" by our American students of design.





PLATE XVII. A drawing in color showing a design by one of Miss Hyde's pupils.

## Technical and Vocational

### DRESS DESIGN

By MARY B. HYDE

*School of Fine and Applied Arts,  
Pratt Institute*

#### III

The first installment of this series appeared in the February number, the second in the March number, 1914. The fourth will appear in the May number.

#### LESSON V

(1) A tracing is made from another simple gown in "Fashion Magazine" and transferred twice to a sheet of manila paper.

(2) Within these outlines two gowns are *originated*, with specifications as to the occasion when the gown will be worn and material used in making.

(a) A sketch in dark and light.

(b) A sketch in color with use of crayons. See Plate XVI.

#### LESSON VI

(1) Two samples of material are selected. (a) for dress (b) for trimming. These are to be a related harmony.

(2) Texture and color are to be observed in rendering as far as it is possible with crayon and pencil.

(3) Talk and discussion follow upon trimmings, ornament, etc.

(4) Effect of vertical and horizontal lines discussed.

#### LESSON VII

(1) After the preceding lessons in cutting and tracing an outline, an original gown is made, observing principles studied thus far, and making use of color schemes made in previous lesson.

To be worn as a house gown.

(2) Students give a description of (a) Morning gown, (b) house dress, (c) evening gown, (d) business suit, making a point of the distinctive features in each. See Plate XVII.

## A COURSE IN HOUSE PLANNING AND FURNISHING

By FLOY CAMPBELL

*University of Porto Rico, Rio Piedras*

### III

The first installment of this series appeared in the February number, the second in the March number. This, the third, completes the series.

WHEN the plan of house, lot, and shrubbery is complete, we put it, or a portion of it, into perspective, raise the verticals from the proper points for the house and trees, and complete the drawing. And very weak students are given a picture of a house similar to their own to help them, and perhaps even allowed to copy it; but when possible, the drawing is constructed from the plan.

We have already discussed materials and colors somewhat in our field trip and our catalogue study; now we consider them a little more, and formulate the statement that the color of the house must harmonize with the landscape in every season of the year, and that the only materials that we find which always do this are weathered wood, weathered native stone, and the less vivid bricks, moss, tree-trunks, and earth. Our houses, then, whatever material, must have colors similar to these things. In coloring them, we make use of our previous landscape work, of any field trip sketches we may have been able to make, and of the views from the windows.

Now we go directly into the living room, "the heart of the house." We put on the board William Morris' motto, "Have nothing in your house that you do not know to be useful, or believe to be beautiful." This we translate into the more homely statement, "Don't buy anything for show, or because the neighbors have it. Buy it only because you must have it to use, or because you love its beauty so that you cannot be happy without it; and in buying things for use, always choose the most beautiful you can get."

We discuss the general qualities of color carefully now, the effects of color on nerves and temper and eyes, and the lessons that we have learned, half unconsciously, from the observation of nature's ways of coloring out of doors. Then we turn to our samples. The

wood-work of the house is the permanent thing which furnishes the keynote for all present and future decorations; and in a small house it is advised that the entire lower floor have one tone of wood. We choose it with much care from our stained panels, then. The wall color we choose from our sample books of paper, or from our color cards of flat oil paints. We take out our bundle of catalogue material marked "Living room," and from it clip the designs we want in furniture, drapery, rugs, etc. We discuss the use and value of pictures and how the color and shape of a picture must harmonize with the wall space it is to fill, and how the picture should be hung. We talk about good and cheap methods of reproduction in color, about the educational value of visiting exhibitions, and how to study them. We visit our small gallery of copies and photographs. I advise the students to pin side by side on their wall a print of a Harrison Fisher head, and a photograph of the Venus de Milo; a "pretty" picture landscape, and a Jules Guerin print; and to look at them every day for a month, and note results. We make a list of fifty books for a beginning library, securing a "balanced ration" mentally by requiring ten volumes history, five essays, five science, ten poetry, ten fiction, and ten extras, the "extras" being allowed to give scope for any especial taste the collector may have, which cannot be included under one of the other headings. We make a book plate, if we have time. We copy, or originate, and color, a sofa-pillow design for the living room. We put our preliminary perspective landscape work into the room, pretending that it is really first class color printing of some sort, and deciding what dimensions it must have to fit the wall space at our disposal. We visit more shops, if we have time, and select pottery. And of course all these things are tributary to the perspective drawing in color of the room itself.

In the dining room, which we consider next, we meet with many old and a few new problems. The most important of these is the question of decoration on china and silver. We have a lecture by an expert china decorator, who has taken many prizes at famous exhibitions, and knows her ground, and who is not afraid to say unsparingly what she thinks of



A Chamber in Wistaria, with Bath  
Dominant tones Cool Gray; touches of positive color

COURTESY OF  
**THE SHERWIN-WILLIAMS CO.**  
DECORATIVE DEPARTMENT  
601 CANAL ROAD CLEVELAND, O.

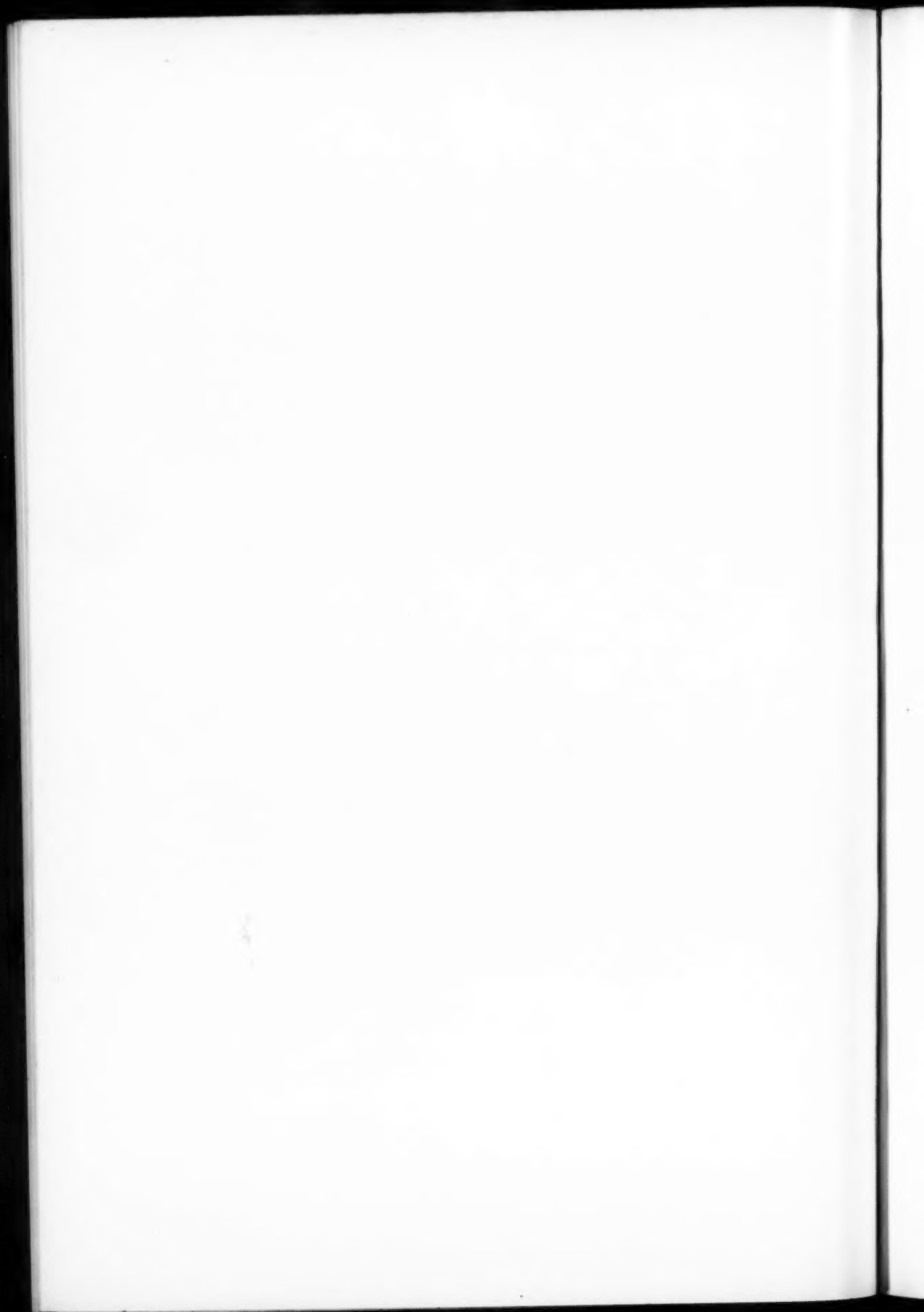




PLATE XVIII. (A) A bungalow designed and built by one of Miss Campbell's pupils. (B) The staircase corner in the living room of a bungalow designed and built by some of Miss Campbell's pupils.



poor work. If we have not time to make a perspective of this room, we make a wall and floor panel in color, and a page of clippings from the catalogues and sample books. The den, hall, and porch, or as many of them as our plan provides for are next taken up, and each treated in the same manner as the dining and living rooms. Then we plan three bedrooms, one for the father and mother, one for the boy or girl who is making the plan, and one for the guest or the babies. One of these three is drawn in perspective, and the rest are reduced to a wall and floor panel in color, and a page of clippings.

So far, our thirty weeks has refused to stretch over more work than this. We know when we have finished that we have only touched the high places, and we are not wholly content to do our work on paper only. We want a house to do some real work in, with real materials. Some day we may have it. Meanwhile we are trying to do something really worth while in a school of limited equipment, such as most of you have, and with immature students, whose preliminary training is very limited, too. Under the existing circumstances we try to remember that very few of our pupils will require in their future lives the technical excellence we are tempted to desire, but that all will need an enthusiastic enjoyment of the work, and a clear mental grasp of the few basic principles we do try to embody in it.

I said we had taught the subject only two years. However, for three or four years before that it had been made a part of the special work we give to any boy or girl qualifying for some business position. Some of our special students are now holding positions in wall paper houses, making room perspectives; some have studied farther in eastern art schools, and are making good reputations as interior decorators. One of the latest boys to take it up especially was a graduate of the class of '11. In his junior year he planned a bungalow for himself and his parents, and drew a perspective of it in color, which, being published in the school magazine, attracted the attention of a firm of bungalow designers, who offered him a position at \$75 a month for the summer. In his senior year, he revised his plan, and his father allowed him to "boss" the building of

it on a lot which he also laid out according to his own scheme. Much of the work he did himself, especially the interior finish; and when the photographs offered here were taken, it was still unfinished. From some points of view it has a great deal of charm, even now, although the young architect has made the foundation too high, and the eaves too narrow to do justice to the design as shown in his drawing. Inside, the grouped windows, the fireplace of rough brick, and the cleverly planned stairway from the living room are all very successfully carried out. Two of the plans made this year are for actual use, one on a farm near the city, one on a suburban lot; and two of the graduates of last spring decided to go east for farther study of interior decorating, intending to make it their profession. One post-graduate, who married in February, writes that "she wouldn't have missed what she gained from the work for all the rest of her school training."

But these are all especial cases, and every teacher knows that wonders can be done with special cases, even by a stupid teacher and a poor system. The real test is, what will the work do for the rank and file? It is too soon to point to results there, but we cannot but believe that they are the ones who will benefit most by this systematic thinking along the lines that will demand thought throughout all their future lives.

### Miscellaneous

#### SPRINGTIME ON THE FARM

By AMELIA B. SPRAGUE

*State Normal School, Buffalo, N. Y.*

#### III

The first of this series of Sand-table Projects appeared in the February number, the second in the March number. Others will follow.

THIS scene was chosen because of the many possibilities of showing the various forms of life in process of development at this season of the year. The photograph illustrates how the sand table was divided into dooryard and barnyard with buildings, fences, animals and pond appropriately placed.

Arrange the paper and glass and model the sand as it is to be ultimately, making the level



PLATE XIX. A sand-table landscape "Springtime on the Farm" with grass actually growing upon the estate. Built by pupils under the direction of Miss Sprague.

places for the house and barn the highest points and that for the duck pond the lowest point. The sand should be very damp and when it has been modeled and packed firmly, grass seed should be sprinkled liberally over the whole surface. The grass will come up in five or ten days, the time depending upon the kind of seed used, the amount of light provided and care in watering.

Waiting and watching for the grass seed to sprout will stimulate the spring interest which it is the function of the sand picture to arouse. During the time of waiting, the buildings, animals and other objects may be made and put aside. In the sand-table illustrated, the horse with a colt, one of the cows and some of the hens were cut from stiff paper, colored with crayons and placed in position on tooth-picks. The little chickens were cut from yellow paper. The clay horse tied to the fence and some of the clay men were saved from the "sugar bush table" and used again, "for this is where the people lived who owned the sugar bush." The cow and calf, family of pigs and ducks and ducklings were all modeled in red plasticine, which in this instance was a fairly suitable color. Tooth-picks were stuck into the legs of the cow and calf to strengthen them and to support them in the sand.

Bits of white, pink and green tissue paper pasted to twigs represent the blossoming fruit trees. If it is possible to get lilac or other twigs

In order to develop constructive thinking

with the green buds bursting it is only necessary to add the blossom color as the tiny yellow green leaves will continue to grow after the twigs are planted in the wet sand. Little branches of fruit trees, which will also bloom under these conditions, may be used if the children bring them.

The principles of the genetic method of paper construction<sup>6</sup> were followed in making the buildings and fences. In the decoration of the rather elaborate dwelling, which was made by an interested practice teacher, some pasting was done.

In order to develop constructive thinking and a sense of good proportion in construction the dimensions of the various objects were obtained by the exercises of judgment. For example, the student decides upon the width he wishes this chicken house to be and cuts a strip of paper to correspond. Then he must determine the best height to be used with the given width and fold at that point. The dimensions of the roof are determined in the same way.

Dimensions have been put on the accompanying diagrams to give an idea of relative size but the ruler was not used during the construction of the table. A paper measuring strip was used whenever it was necessary to duplicate a dimension.

To make the fence around the barnyard:

1. Cut a strip of paper as high as the fence and as long as one section. (Plate XX, Fig. 1.)
2. Put the short edges together and fold

<sup>6</sup>Genetic Construction Work—Jessie Davis, Chicago Kindergarten College.

the long edges through the center. (Fig. 2.)

3. Beginning at the fold, cut out spaces between the boards, leaving the ends for posts. (Fig. 3.)

4. Open paper and cut a slit half way through one post starting from the bottom and

for a few specimens so that all the class might see. "Give the pupil something he CAN see and see right, without Mary's hair ribbon or somebody's shoulder in the way." But how to do this? A difficult problem for the teacher of the "Twenty-three R's," with only twenty-

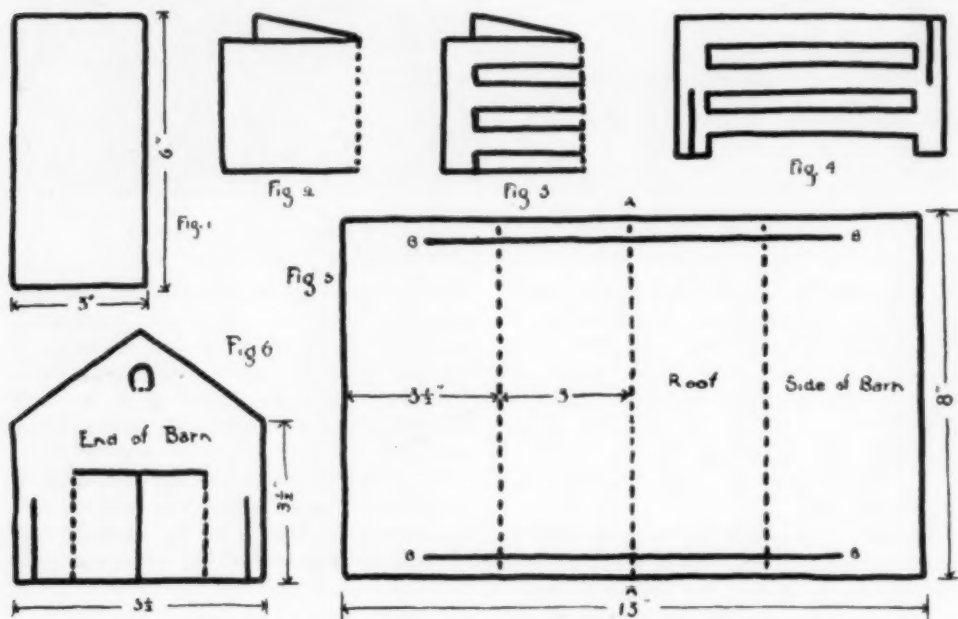


PLATE XX. Diagrams for structures for the farm. To put building together, fold Fig. 5 at A-A and slip Fig. 6 through slit B-B. The pieces will lock together at the intersecting slits. The dwelling, a chicken house, and silo are made in a similar way.

a slit half way through the other post, starting at the top. (Fig. 4.)

5. To join sections, slip a post cut from the bottom through one cut from the top.

6. Stick tooth-picks into the posts to support the fence in the sand.

7. To make the picket fence, fold a strip the opposite way and cut spaces between the pickets. Gates can be made in a similar manner and swung so that they will open and shut.

#### A DESK EASEL FOR THE PROGRESSIVE TEACHER

By WILLIAM E. BRALEY

*Supervisor of Drawing, Fall River, Mass.*

HOW many times have we all looked around the schoolroom trying to discover the place

four hours a day, and an overcrowded schoolroom, full of restless ribbons and shifting shoulders.

The easel which I have designed and put to use in the schools of Fall River has proved to be the solution of the problem of properly placing the objects to be drawn or painted by the pupils.

In addition to this, the easel makes it possible for a teacher to use a comparatively small number of objects instead of being obliged to provide one for each person,—a very great advantage, as well as a great time-saver.

The troublesome thistle, the grape which Omar Khayyam claims can confute "Two-and-Seventy jarring Sects" with Logic absolute,—both can be quickly, easily, and gracefully

disposed upon this easel, ready for the detail work, so essential to all good drawing.

The easel is so constructed that a background of paper or cardboard in any desired shape can easily be placed back of the object, and held in any desired position, thus giving a clear idea of result to be obtained.

Some of my best teachers seldom touch a pencil or draw on the board, but they are able to obtain the exceptionally good work from their pupils. And I find that they ALWAYS have all materials placed where each one of the class can see. A little encouragement, a little more encouragement, just the guiding suggestions, and the young artist sees the thing in such a way that a representation of it becomes a pleasure to the observer, as the making of the drawing has been a delight to the pupil. The teachers have literally made the pupils see the thing as it should be seen, and the accurate drawing follows.

To construct an easel, Plate XXI, I use two mounting boards, of the best quality, so that they will not warp, a very important consideration. Fasten the boards together near the top with brass clamps. Half-way down the left side of the boards, put a brass clamp in each board, and fasten these clamps together by a short chain, to hold the easel in upright position without spreading the boards too far apart. Another brass clamp in the centre of the back of the easel, and a piece of string complete the arrangement for suspending heavy articles, as shown in the illustration. Rubber bands may be placed wherever it is desired to hold in position any lighter materials, as blue prints, cloth, grasses, flowers, or printed designs. The easel can be used to advantage for all work during the school course of study. It will be found very useful for holding other materials not used for the drawing lesson, and will help give good class results which we are all looking for.

In using easels, one can be placed on every third desk, or, better still, if there are boards which can be placed across the aisles, three easels in every other aisle will give each pupil the chance to observe carefully the object to be studied. This is the most satisfactory device that I have ever seen for placing the materials to be drawn. To use it is to be convinced of

its possibilities, and to make the most of them. Never again need objects be placed flat upon the desks, to be seen foreshortened, as a matter of necessity, by the worker. Nor, on the other hand, need the objects be placed too far away



PLATE XXI. An inexpensive and efficient model stand designed and made by Wm. E. Braley, Supervisor of Drawing, Fall River, Mass.

from some of the pupils for them to be able to see and work out details.

And the teacher will find her work greatly simplified,—a most pleasing feature when the supply of materials falls far short of the individual needs.

And lastly as a time-saver, the easel merits attention, and a fair trial, for time has a way of growing more fleet, as Art itself becomes broader and ever broader.

MAY-BASKETS. The article by Miss Stillman, page 583, will furnish ample suggestions for pleasing and educational patterns. On the structural pages given, no end of variations are possible to thoughtful pupils,—variations in size, in proportion and in ornamental detail, both as to form and color. In all work of this kind encourage the greatest freedom and originality.

# PEACE DAY

SUGGESTIONS AND MATERIAL FOR ITS  
OBSERVANCE IN THE SCHOOLS MAY 18

QUOTED FROM UNITED STATES BUREAU OF EDUCATION.  
BULLETIN, 1912: No. 8—WHOLE NUMBER 476

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COMPILED BY

FANNIE FERN ANDREWS

SECRETARY OF THE AMERICAN  
SCHOOL PEACE LEAGUE



HIGH SCHOOL PRINTING OFFICE  
1912

Composed, by request, for the "School-Arts Magazine," by the Keystone Type Foundry, Philadelphia



## Graduation Exercises

### Class of 1914

## PROGRAMME

RECITATION . . . . . Gladys Diamond

### The Last Hymn

**RECITATION . . . . . Raymond Duane**

### *The Schoolmaster's Guests*

VIOLIN AND PIANO DUET ..... { William Quinan

### Angel's Serenade

RECITATION . . . . . Susan Halpin

### Kentucky Belle

DECLAMATION . . . . . Arthur Boudrot

### Enthusiasm

MUSIC . . . . . School

### Sailing

## PRESENTATION OF DIPLOMAS

**Mrs. Adaline A. Davidson**

MUSIC . . . . . School

### Lovely Night

Composed, by request, for the "School-Arts Magazine," by the Keystone Type Foundry, Philadelphia

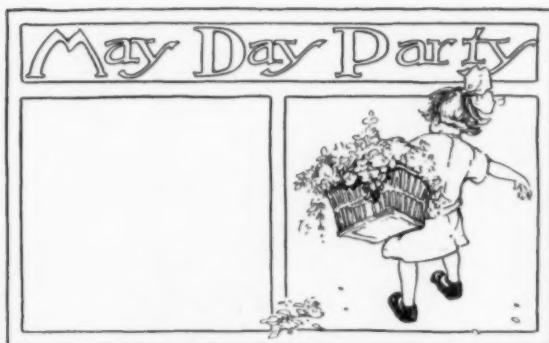


PLATE XXIII. Design for a post card or place-card to be used in connection with a May Day party. By Florence Pretz Smalley.

**INVITATIONS FOR A MAY PARTY.** design, must have something at least in common. Plate XXIII shows a good design for an invitation card by Florence Pretz Smalley. It might be enlarged to post card size and colored, or used as it is for a place card.

**PLAYMATES FROM OTHER LANDS.** Plate XXIV gives the eighth in the series of designs for coloring by Miss Weston.

**JAPAN.** The entire garden background is to be painted with a wash of light, warm green. The tree branch, the ishi-dow or old stone lantern, the stepping stones and the upper part of the plant jar are in tints of yellow grey. The plum blossoms are pink with a suggestion of yellow. The dwarf cedar is a soft green with brownish gray branches. The lower part of the jar is blue.

Little Miss Blossom or Hana San has black hair. In the flesh tones of both children there is a hint of brown. The baby brother, Kiyō San, is in dull blue with an orange sash. Their spotted dog is black and white, not paper white, with touches of orange on the ears. His blanket is white with an orange border.

Hana San's kimono is cream color, the obi and lining being in soft green. The flowers are tints of blue with green leaves. The stockings are white and the shoes wood color with blue straps.

The letter space is like the stepping

stones. The tea bowls from the left are green, orange, green, and blue.

**PROGRAM FOR GRADUATION, ETC.** Pages 626 and 627 offer suggestions to school presses for making school printing conform a little more closely to the principles of design inculcated by supervisors of drawing. We are indebted to the Keystone Type Foundry of Philadelphia for these standards of excellence. The Peace Day cover shows practically a single style of type. The program shows the use of three fonts from the same type family. All the elements in a good piece of printing, as in any other good



PLATE XXIV. The eighth in a series of decorative designs by Rachel Weston, Fryeburg, Maine, illustrating "Playmates from Other Lands."

**THE CALENDAR.** In the history of timekeeping the next important step was the invention of the pendulum by Huygens, a Dutch philosopher, about 1657, supplemented

them for English speaking people. These early clocks were without cases. A roof protected the wheels from dust, while the weights and the pendulum were unprotected. The pendu-



PLATE XXV Grandfather's Clock, The eighth in a series of decorative designs for the blackboard having the history of timekeeping as motif.

ten years later by the invention of the anchor escapement by Dr. Hooke. Town clocks could now become house clocks, and Clement, a London clock maker, began in 1680 to make

lums was about thirty-nine inches long to beat once a second. The house clocks in a tall case, the "Grandfather's Clock," was first made early in the eighteenth century. See Plate XXIV.

LIFE'S A FINE VOLUME; AND, THOUGH SOMETIMES DULL,  
AND OFTEN SAD, THE WHOLE IS BEAUTIFUL

*T. W. Parsons*

# JUST HOW TO DO IT

## CONSTRUCTIVE CRITICISM

In those never-to-be-forgotten days before the Council of Supervisors of Manual Arts was Ugolinoed, Mr. Edwards of Malden used to say that the Council's program, in criticising the work of its members, might be summarized as follows: "First, throw roses; second, throw bricks." As a result of the method no member whose work was under fire was ever known to lose his temper, or to be injured by the bricks. The roses seemed to act as a protective padding! The Council's method is a good one to follow in criticising the work of children. Praise all you can; keep the children good natured; give reasons the little designer can himself understand for every criticism you make, so that he may be sure you have no personal prejudice against him or his work. As Emerson so aptly puts it:

Mask thy wisdom with delight;  
Toy with the bow, but hit the white.

### Three Designs for Borders

*The first design*, Plate I, was made by a ninth grade pupil. The original was in eight tones of color ranging from brilliant yellow to dull green. The abstract spot has been used to some purpose. The flower unit is rhythmically composed, and the effect of the whole is surprisingly good, at first glance. But as the design begins to sink into consciousness it shows a distant relationship to the little book in the tenth chapter of the Revelation! What is the trouble with it? (1) The whole flock of units is on the wing. Up and away they flap, leaving the poor thin straight margin line all alone. There is no guarantee that the members of the flock will hold together long; they seem to be getting farther apart every moment. In other words, the units do not quite make a border. (2) The elements in the units which emphasize the vertical and horizontal, and therefore might give a little stability to the design, are so sundered they cannot co-operate to that end. United they would cause the design to rest; divided they add to its distraction. The minute central spot in each flower is also disquieting. (3) The great diversity in hue value and intensity of color, in the original, was the second disrupting influence. That lower margin line was black. Eight colors and black in one simple border! It's like summoning nine men to lift a nose-gay.

In the revised border the units are placed close together and tied together by the lower horizontal elements. The horizontal elements in the units are near enough now to co-operate and emphasize the horizontality of movement

through the border. The colors have been reduced to one. Such erratic contours as these freehand units have, contribute all the variety a cultivated eye requires. Notice the "something at least in common" contributed by the practically uniform spaces between the elements constituting each unit. Notice also the pleasing odd shapes of the enclosed background spaces between the units. These spaces themselves make a pleasing design in abstract spots, in light on a dark ground.

*The second design* suggests trees as the motif. The trees are well formed and well spaced. The marginal bands above and below are well calculated in width. The dapple of light and dark (the original was in pencil) is, on the whole, pleasing to the eye. The spotting of the trees is a valuable element. The double outlining of the background spaces is another valuable decorative feature. But why the darkening of alternate spaces in the background? If the principal spots are tree symbols, of what are these gray spaces symbolical? The triangles below; what do they signify? Are these the teeth of a saw to cut down the trees? And then, how about the border lines of little circles? Have they any excuse for being? The design has too much originality!—enough to make several good borders.

In the revised form the trees are tied together not only by the undulating ground, but by the gray fence. If the units are all alike, the spaces between them should be all alike. The marginal bands, suggested by the bricks or flagstones of the sidewalks, show only vertical and horizontal lines rhyming with the other verticals and horizontals of the border. The

border lines are solid black to harmonize with the black of the trees. The rectangles have triple lines to bring them into harmony with the triple contours of the tree elements. The strong black horizontals vary in width, the

units. The margin line has been placed in better relation to the ornamented band, and doubled to give a dark-light echo to the dark-light of the square units. Notice how the corner (always a danger point—a place where

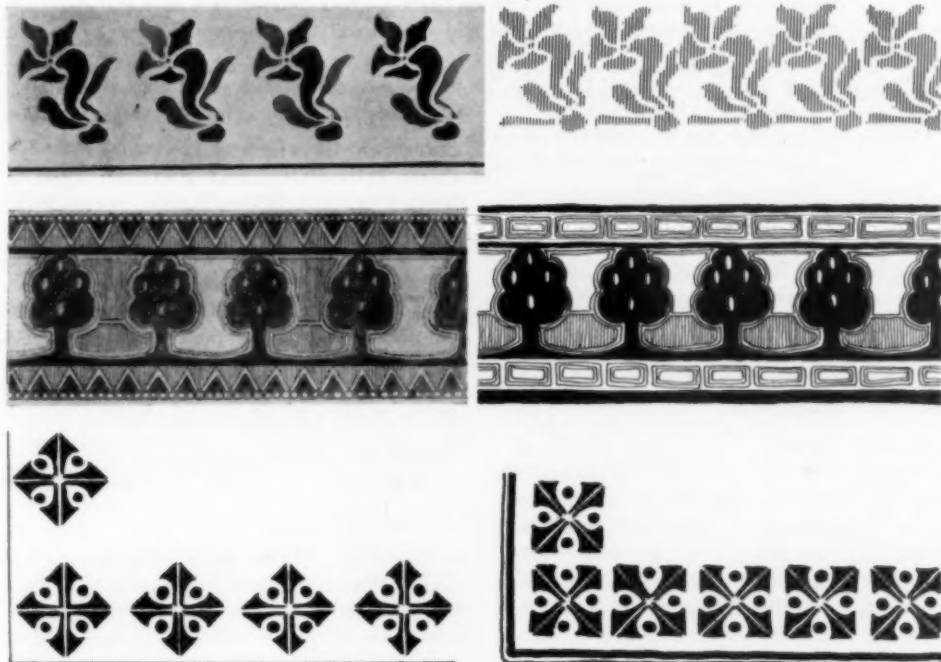


PLATE I. Three border designs by grammar school children before and after constructive criticism.

heaviest at the bottom to give stability to the design. The whole is consistently dappled in white, black, and gray. It is rather a handsome border.

The third design shows an excellent unit wrongly placed. The revised form retains every element, the horizontal, the vertical, the oblique lines, and gives in addition, a new and pleasing unit in the space between the square

weakness is likely to reveal itself) seems to be bound together, strengthened, by the oblique lines crossing the line of its "mitre joint" at right angles, one composed of two semi-diagonals, the other of four.

The best design always shows the largest possible number of connections, interrelations of parts, bonds of union, knitting the whole into a compact unity.

I WOULD LIKE TO SEE THIS PRACTICAL SOCIETY CONVINCED THAT IT IS AT LEAST AS MUCH TO ITS ADVANTAGE TO HONOR THE ARTISTS AS TO HONOR THE MANUFACTURER AND THE ENGINEER.

Rodin.



# ART-CRAFT LITERATURE

The books which help you most are those which make you think the most. A great book that comes from a great thinker is a ship of thought, deep freighted with truth and with beauty.<sup>1</sup> *Theodore Parker.*

## A One-foot Library on Design

About once a month for the last ten years I have had a letter asking for "the best book on design." There is no best book on design. That is yet to be written. To arrive at some sort of an answer to the oft-repeated question I took from my library shelves the other day all the books I have on design, some three score of them, classified them as justly as I could, and then, by process of elimination, arrived at the books I would retain if I could have but ten. Here is the result:

### DESIGN IN PRIMARY GRADES

*Primary Handwork*, by Wilhelmina Seegmiller. Atkinson, Mentzer & Co. Price, \$1.00. While this book deals with such topics as weaving, and elementary basketry, it contains also invaluable suggestions and a wealth of illustration of direct help in the teaching of design to little children.

### DESIGN IN GRAMMAR GRADES

*The Use of the Plant in Decorative Design*, by Maud Lawrence and Caroline Sheldon. Scott, Foresman & Co. Price, \$1.25. This is the first of two volumes, one for the grades and one for the high schools, admirably planned, well written, and richly illustrated. Some of the color plates are among the finest available for reference material.

*The Principles of Advertising Arrangement*, by Frank Alvah Parsons. The Prang Co. Price, \$2.00. Although this book was prepared for older students it is invaluable to the teacher of design in the upper grammar grades, where text matter is to be combined with deco-

orative elements. The principles advocated in the book are of almost universal application.

### DESIGN IN HIGH SCHOOLS

*Design in Theory and Practice*. Ernest A. Batchelder. The Macmillan Co. Price, \$1.91. This book is a valuable help in the teaching of design in the grades as well. Richly illustrated, the book presents convincingly the relations between nature, historic ornament, and the personal element in design. It emphasizes the cultural values in design. This and the high school volume by the Misses Lawrence and Sheldon are indispensable in this field.

### DESIGN IN GENERAL

*Composition*, by Arthur W. Dow. Doubleday, Page & Co. Price, \$4.00; *A Theory of Pure Design*, by Denman W. Ross. Houghton, Mifflin & Co. Price, \$2.50; *The Bases of Design*, by Walter Crane. George Bell & Sons. Price, \$2.25; *Ornament and Its Application*, by Lewis F. Day. B. T. Batsford. Price, \$3.25. These four volumes by four acknowledged masters in design present in a comprehensive way the whole subject of design from various points of view. Each may be considered as supplementing the others. The teacher of design who would know his subject cannot afford to be ignorant of any one of these books.

### DESIGN IN THE PAST

*Handbook of Ornament*, by S. F. Meyer. Hesling & Spielmeyer. \$3.60; *The Grammar of Ornament*, Owen Jones. Bernhard Quaritch. \$40.00.<sup>2</sup> The first of these volumes gives examples of industrial and architectural design in all its branches, classified by subject matter

<sup>1</sup> Books which promise to be of especial value to teachers of drawing and handicraft are starred (\*) and added to the School Arts Library of Approved Books, which may be purchased from the School Arts Publishing Company at a discount to readers of the SCHOOL ART MAGAZINE.

<sup>2</sup> *Styles of Ornament*, by Alexander Spelts. Bruno Hesling. \$6.70, might be considered as a compromise between Meyer and Owen Jones. The book by Mr. Spelts has historic ornament of every sort, classified by schools, but rendered in pen and ink.

and rendered in pen and ink. The second, as everybody knows, gives the historic ornament of the world classified by schools and rendered in full color.

In reducing my design library to one foot of good books I had to eliminate many books especially dear to me because of what they had contributed to my own personal growth, such books for example as Moody's, Frank G. Jackson's, Midgley & Lilley's, Hatton's, Mayeux's, and other books by Crane and Day. I was sorry to have to exclude some of the more recent books like *Design and Construction* by Chamberlain and Murphy, *Illustrated Exercises in Design* by Mrs. Branch, *Illustrations of Design* by Lockwood DeForest, and various other useful handbooks, portfolios of plates, etc., such as Taylor's, Ried's, Poore's, and Scribner's, to say nothing of the excellent material for instruction found in the Seegmiller Drawing Books, the Prang books, and others. All of these I would have if I could, but the list of ten seems to me to include the absolutely fundamental, indispensable books. H. T. B.

### A Design Library in One Book

The nearest approach yet to "the one best book on design" is a book in French, *Traité de Composition Decorative*, by Joseph Gauthier and Louis Capelle. It is a book of 400 pages, 6 x 9 1/2, with one plate in color, 53 in black and white, and 865 illustrations in the text, all pen drawn. The plan of the book is as follows:

#### I. THE SOURCES OF ORNAMENT.

1. *Geometry*  
Dots, lines, the geometric figures, the abstract curves.
2. *Plant Form*  
Roots, foliage, flowers, fruits.
3. *Animal Form*  
Mammals, birds, reptiles, fish, insects, shells, the human figure.
4. *The Landscape*
5. *Common Objects*  
Utensils

#### II. THE LAWS OF ORNAMENT

1. *Motif*  
The repeating unit (*le motif type*)  
The panel (*le motif unique*)
2. *Conjunction*  
Inter-relations of repeating units.
3. *Duplication*  
Repetition  
Alternation

4. *Elaboration*  
Bisymmetry  
Balance
5. *Adaptation*

The conditions imposed by plain and curved surfaces, as floors, walls, panels, and objects in the round.

#### III. THE APPLICATION OF ORNAMENT

1. *In stone and marble*
2. *In wrought iron*
3. *In the precious metals*
4. *In pottery*
5. *In glass, mosaic, etc.*
6. *In leather*
7. *In wood*
8. *In wall papers, etc.*
9. *In woven fabrics*
10. *In tapestry*
11. *In lace*
12. *In embroidery*
13. *In inlaid work*

The author's vision includes the most ancient historic examples, and the most recent *outré* examples of design. It is keen for what nature has to offer. A notable instance is that astonishing study of caterpillars, pages 191, 192, etc. While some of the author's own designs are too elaborate and too "busy" to meet with the approval of the cultivated American taste, not one is lacking in suggestion, not one fails to offer some help in teaching. Unfortunately the book is bound in paper only (after the French manner); but, fortunately, it may be had in this country through Ritter & Flebbe, 120 Boylston St., Boston, for \$1.50 net. This price is so low for a book containing so much of value, that one can afford to have it bound in boards, according to one's own personal taste, as the French publishers intend the buyers of their books shall do. H. T. B.

*\*Educational Metalcraft.\** "A practical treatise on repoussé, fine chasing, silver-smithing, jewellery, and enamelling, specially adapted to meet the requirements of the instructor, the student, the craftsman and apprentice." This is a handbook by an English teacher. What more needs to be said to recommend it to American teachers? Augustus F. Rose says of it, "While the English tools and methods are somewhat different from ours, at once placing the worker here at a disadvantage, taking the book as a whole it is the best one on the subject that I know of. Technically it is very good." Mr. Rose regrets that the book does

<sup>3</sup> Published by Longmans, Green & Co. Price, \$1.40 net.

not exhibit a more intense feeling for art in Metalcraft,—and for the art in book making, also. The author, P. Wylie Davidson, of the Glasgow School of Art, is a master of the craft.

*\*Type Spacing.\** By E. R. Currier. This little monograph of twenty pages is not an academic essay, but a treatise by one who has had long experience in the actual production of good printed matter in both bookwork and job work. The book exemplifies the author's ideals. It is a very handsome volume about 6 x 9, printed by Norman T. Munder & Co., of Baltimore, printers-extraordinary to those who love fine printing.

*Bookplates.* By Fritz Endell. This unique volume contains twenty bookplates and eighteen other plates, all designed, engraved on wood, and hand colored by the author. Unusual motifs, a novel technique, and coloring of surprising originality, conspire to give to this volume a quaint old-world quality not often found in a modern production. Wood engraving is being revived in some of our technical high schools. Here is a book that will help greatly as a lexicon, an aid in interpreting adequately the natural forms and textures of objects into terms of the tool. The book can be had at Littauer's, Kunstsalon, Odeonsplatz, Munich, Germany. Price, \$8.

H. T. B.

### Mr. Bailey's Latest Book<sup>5</sup>

*\*Art Education* is the title of a noteworthy addition to the series of dignified and valuable Riverside Educational Monographs, edited by Prof. Henry Suzzallo. The Editor's brief introduction presents the case for art as a factor in democratic education, with convincing simplicity. He brings out the fact that effective art education is only possible where the teacher's conception of it is far broader than to teach it simply as a formal school subject. "As men often gather in a formal way to discuss the beautifying of their city, the children will come together in the art period to learn the

manner of making their own domain more attractive. The formal study of art so many periods a week is important, but it is fruitless without the thought of realizing beauty in the child's immediate life." The final word of Professor Suzzallo expresses the present writer's conviction in regard to the book. "If only it can be got into the minds, as well as the hands of teachers, it will aid greatly in the widespread reform of our art teaching." Into a brief hundred pages Mr. Bailey has packed the fundamentals of elementary art education. While aims and general principles receive due attention, the book is definite and practical enough to serve as a guide for a modern course in art education. The last half of the book is devoted to the topics coming under the head of specific instruction. The first half deals with Aim and Method; The School Estate; The Schoolroom; School Housekeeping; School Costume and School Work considered as factors in Art Education.

J. H.

### New Reference Plates

The latest fruit from that lusty young art educational plant in Chicago, Scott Foresman & Company, consists of two portfolios of admirably printed plates 11 x 14, one giving drawings of twelve trees, in pencil by Earl A. Warner; the other, sixteen pencil sketches from old buildings by Harry W. Jacobs. Mr. Warner's drawings are bold, free, and render well the tree structure, but are unaccompanied by note or comment. Mr. Jacobs has grouped three of his subjects on the first plate, added illustrations of pencil technique, and placed his fourteen plates in an illustrated folio containing printed suggestions as to how to proceed to secure such good composition and such effective rendering as his plates exhibit. These plates are large enough and good enough to be of great use.<sup>6</sup> They are entirely free from that theatric brilliancy of effect which appears to be the ideal, sometimes, of the artist in pencil. They deserve to be as popular as Lou Eleanor Colby's Book for Primary Teachers.<sup>7</sup> H. T. B.

<sup>4</sup> Published by J. M. Bowles, 5 West 28th St., New York. Price, \$1.00.

<sup>5</sup> Published by Houghton Mifflin Company. Price, 60 cents.

<sup>6</sup> Tree Studies. By Earl A. Warner. 12 plates.

<sup>7</sup> Pencil Sketching; Antique Buildings. By Harry W. Jacobs. 14 plates and folio of instructions.

<sup>8</sup> Talks on Drawing, Painting, Making and Decoration. Reviewed in the SCHOOL ARTS BOOK, May, 1911. Price, \$1.50.

### Other Recent Publications

\**Art et Dessin*<sup>8</sup> is the title of the first number of the Bulletin of the International Federation for Art Education, Drawing, and Art applied to Industries. In the introduction it is stated that the four International Congresses have united the teachers of drawing of all grades of schools of nearly the whole civilized world. The fact has become clear that despite differences, a general understanding of aims and methods is desirable, even necessary. In each country certain characteristic features in the teaching are the outgrowth of national history and character, and these original characteristics are useful and stimulating in other countries. The questions of organization, the status of drawing instruction, normal training, etc., in the various countries, are also of great general value. So the bulletin presented itself as an international forum. All the members of the Federation who have to say something new in a concise form are heartily invited to collaborate with this organ of the Federation.

Each of the quarterly issues is to consist of:

1. Articles of general interest.
2. Programs, minutes, regulations, etc.
3. Communications concerning the international associations.
4. Short notes.
5. Bibliography.

The first issue, illustrated, is promising. It contains nine articles of general interest. In English, French and German, a summary of each article being appended in the other two languages. It is also valuable for its international news items. The publication ought to help greatly in promoting the interests of the Paris Congress, 1916. J. H.

The *Journal of Proceedings and Addresses* of the 51st annual meeting of the National

Education Association, held at Salt Lake City, Utah, 1913, has appeared. It is a volume of 828 pages. The manual training and art education section contains papers by E. E. Scribner, Carrol G. Pearse, Robert B. Harshe, Thomas A. Mott, May Gearhart, Perry G. Holden, Caroline Bartlett Crane, and Alba Bales, together with two committee reports, one on the College-Entrance Requirements, the other on Vocational Education and Vocational Guidance.

*Bird-Life Stories*<sup>9</sup> is the title of a prepossessing volume by Clarence Moores Weed, compiled from the writings of Audubon, Bendire, Nuttall, and Wilson, and illustrated with twenty-six plates in full color made under the supervision of Dr. Ned Dearborn of the Bureau of Biological Survey, Washington. This is a good supplementary reader. The colored illustrations as good as they are, should have been better. They exaggerate certain hues, and fail to convey an idea of the comparative sizes of the birds. A redstart should not appear as large as a brown thrush, without note or comment, nor a green heron the size of a wild turkey!

*Nixie Bunny in Work-a-day-Land*,<sup>10</sup> by Joseph S. Sindelar, with illustrations by Helen Geraldine Hodge, is the successor of that success, *Nixie Bunny in Manners-Land*. The love of children for these rabbits is one of the wonders of the pedagogical world!

*The See and Say Series*,<sup>11</sup> Book II, by Sarah Louise Arnold, Elizabeth C. Bonney, and E. F. Southworth, is intended "to enable children to master the form and sound of words." The despised teacher of drawing may chuckle over the fact that it requires 235 pictures to make the "form and sound" of the words in this little book, intelligible; and may be thankful that all the drawings are good ones.

<sup>8</sup> Published by the Bureau of the Federation, Zurich, Switzerland. \$1 per year, (four issues).

<sup>9</sup> *Bird Life Stories*, Book II. Published by Rand McNally & Company. Price, 60 cents.

<sup>10</sup> Published by Beckley-Cardy Company. Price, 40 cents.

<sup>11</sup> *The See and Say Series*, Book II. Ginn & Co. Price, 35 cents.





# OF CURRENT INTEREST

## TRY FOR ONE

Ambitious beginners in design, and aspiring artists whose names are yet to be famous, frequently accuse art editors and judges of being prejudiced in favor of this conventional style, or that particular fad in technique, and of being blind to originality, closed to ideas, "not at home" to anybody unless he already has a reputation. Here is a chance for everybody even unappreciated geniuses. The A. M. Davis Company whose generous money prizes are offered on page i doesn't care a rap whether you are famous or not, whether your technique is academic or freakish to the last degree. The A. M. Davis Company is looking for *ideas*, just clever, marketable IDEAS. Fill out the coupon, and go into the contest to win.

## AN AGGRESSIVE ART SCHOOL

The School of Industrial Arts, Trenton, N. J., of which Frank Forrest Frederick is Director, recently issued this announcement:

Boys and young men who have completed the work of the eighth grade of the public schools (or its equivalent) are eligible for enrollment in the Day Technical School of the School of Industrial Arts of the City of Trenton.

This school offers a three-year course of study, including Mechanical and Freehand Drawing, Mathematics, Industrial History, Civics, English, Woodworking, Metalworking, Chemistry, Physics (including electricity) and Applied Mathematics (including surveying).

The work of this school begins, like the high school, where the grammar school ends. It is supported by the City, as is the high school. Its standing is as high and its standards of scholarship are as high as those of the high school, but it differs from the high school in this important respect:

It offers only studies that relate directly, and by the most practical methods, to the industries and to the engineering professions.

That we are living in the twentieth century—the century whose watchword is not competition but *co-operation*—is evinced by the interpretative literature Curtis and Cameron are sending out with their reproductions of American mural decorations. Teachers find it of immediate use in art instruction and as related to English composition.

Mr. Kurtzworth, (or somebody) has devised an ingenious program for the Michigan Industrial Arts and Science Association. Folded one way it was a good looking program; folded the other way it was a paraffin envelope that could be sent through the mail.

A summer school of printing is to be opened at the State Normal and Training School, Oswego, New York, July 6th, under the direction of Mr. R. A. Loomis, business manager of the *Vocationalist*.

The pens of various styles for formal writing and lettering referred to last month, manufactured by Heintze & Blanckertz of Berlin, may be secured from Mr. M. H. Hartmann, 39 East 28th Street, New York, and from Sanborn-Vaile & Co., Mission Street, San Francisco, Cal.

Among the novelties that have come to the Editorial Office recently is an odd little pamphlet, "The Greatness of God," designed, drawn, and copyrighted by Margaret Boyd.

At a recent monthly party of the alumni association of the Massachusetts Normal Art School it was proven that graceful, artistic, and modest dancing is still possible and delightful. The general dancing was varied by charming solo dancing by Miss Alice Diaz whose "Cubist" creation proved to be absolutely irresistible.

The splendid collection of textiles presented to Pratt Institute by the late Mrs. Charles Pratt is being exhibited, a portion at a time, in the art gallery of that efficient institution. This collection is one of the finest in America.

Among the home work for which credits are now given in St. Cloud, Minn., is china painting, oil painting, drawing with crayon, burnt wood, art needlework, home decoration, or any other home handicraft. Credit is also given for making articles of clothing, for keeping a flower garden with at least ten varieties of flowers, and of being able to recognize and describe twenty varieties of birds, trees and flowers.



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## OF CURRENT INTEREST

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The city of Elmira, N. Y., publishes a leaflet on vocational education describing the courses already established in the city and those soon to be established which will equip the city with a complete system of vocational education.

Mr. Orlando M. Baker, President of the G. & C. Merriam Co., publishers of Webster's Dictionary, died at Springfield, Mass., February 2d, at the age of eighty-one. Mr. Baker was always interested in art education.

### PRIZES FOR IMPROVEMENT

Mr. J. Winthrop Andrews, director of drawing, Yonkers, N. Y., has inaugurated a contest, unique in its aim, for it seeks for greatest improvement, whereas in most contests prizes are given for best work regardless of growth and advancement. Here is his plan:

#### PRIZES FOR DRAWING IN THE PUBLIC SCHOOLS.

The following prizes have been offered to the pupils of the Public Schools of Yonkers to be given to those in the Grades who show the greatest improvement in Object Drawing, and in the High School for the most advancement as shown by the whole year's work. This will give as fair a chance to the pupil with ordinary talent or the pupil having had little opportunity for training as to the one with a marked natural gift.

##### Grade IV—

- |                      |                  |
|----------------------|------------------|
| Three 1st Prizes     | Box of Crayons   |
| Three 2d Prizes      | Sketching Pencil |
| 5 Honorable Mentions |                  |

##### Grade V—

- |                      |                 |
|----------------------|-----------------|
| Three 1st Prizes     | Paint Box       |
| Three 2d Prizes      | Crayons—colored |
| 5 Honorable Mentions |                 |

##### Grade VI—

- |                      |           |
|----------------------|-----------|
| Three 1st Prizes     | Paint box |
| Three 2d Prizes      | Crayons   |
| 5 Honorable Mentions |           |

##### Grade VII—

- |                      |                         |
|----------------------|-------------------------|
| Three 1st Prizes     | One copy Masters in Art |
| Three 2d Prizes      | Paint Box               |
| 5 Honorable Mentions |                         |

##### Grade VIII—

- |                  |                                     |
|------------------|-------------------------------------|
| Three 1st Prizes | Pencil Sketching—<br>James P. Haney |
| Three 2d Prizes  | One copy Masters in Art             |

##### High School

##### 1st Year—

- |                      |                                |
|----------------------|--------------------------------|
| 1st Prize            | Booklet Making<br>H. T. Bailey |
| 2d Prize             | Stencil Knife                  |
| 5 Honorable Mentions |                                |

##### 2d Year—

- |           |                        |
|-----------|------------------------|
| 1st Prize | Freehand Drawing—Cross |
|-----------|------------------------|

- |                      |   |
|----------------------|---|
| 2d Prize             | Set of Stick Printing                       |
| 4 Honorable Mentions |   |
| 3d Year—             |   |
| 1st Prize            | With Pen and Ink<br>James Hall              |
| 2nd Prize            | Bottle of Higgins' Ink                      |
| 3 Honorable Mentions |   |
| 4th Year—            |   |
| 1st Prize            | Theory and Practice of<br>Design—Batchelder |
| 2d Prize             | Box of Paints                               |
| 2 Honorable Mentions |   |

The work in Object Drawing in the Grades is to cover three months' time and the first and last drawings made by the pupils unaided are to be submitted to the teachers and committee for their judgment. The committee are as follows:—Dr. James P. Haney, Director of Art in High Schools, New York; Mr. J. Winthrop Andrews, Director of Manual Arts, Yonkers; Miss Maud E. Crane, Miss Amelia McMurdy, Miss Bertha E. Peck, Miss M. Kate Smith, Supervisors of Manual Arts, Yonkers.

I. The first week in January each pupil shall make, without assistance, the following drawing from the real object.

The Rhode Island Association of Teachers of Drawing and Manual Arts is one of the most alive organizations in New England. It manages a lecture course, special classes for teachers, holds exhibitions in Providence, and maintains decent services in the museum connected with the Rhode Island School of Design. Its recent bulletin published in the interest of the association, edited by Miss Marie S. Stillman, State Normal School, Providence, might prove to be a suggestive document to other art educational organizations.

Mr. James D. Gill, Springfield, Mass., has done a work for his city which may well be emulated elsewhere. During thirty-seven years, Mr. Gill by the means of annual exhibitions of American art has brought to his city the best the country affords.

The one licensed woman architect in Chicago is Miss Elizabeth A. Martini, a graduate of Pratt Institute, Course of Architecture, 1908. Miss Martini has recently been studying abroad but will now devote herself to the designing of residences.

Bulletin 1913, No. 57, of the United States Bureau of Education, devoted to elementary education in England, by I. L. Kandel, contains a good deal of text and some illustrations of value to teachers in the United States. The pamphlet deals especially with London, Liverpool, and Manchester.

## MR. PARSON'S SCHOOL

The New York School of Fine and Applied Art whose recent growth is phenomenal, has another and delightful surprise for its friends in the form of a new permanent summer home of its own in an exclusive park tract at Belle Terre, Long Island. The handsome studio, now building, is located on a wooded upland within a half mile of Port Jefferson on the north shore of the island, within easy reach of New York City, with all its incomparable attractions for the art student and lover of beautiful things. Among the summer courses will be a Normal Course for teachers which will afford opportunity for work in Interior Decoration, Costume Design, and Illustrative Advertising, To insure instruction in painting from the modern point of view, Mr. Parsons has engaged Mr. Jonas Lie as one of his teachers. Those who go to Belle Terre for something fresh and inspiring will not be disappointed.

## AUTO-SUGGESTION!

*Teacher:* What makes the wind so cold in winter?

*First Grader:* Riding so fast in the open air.

If you are interested to keep the pledge, Dr. Hodge of Worcester wants you to keep: "I promise to do all I can for our native birds by treating them with kindness and providing them with food, water and homes," you would better write to Mrs. Clara C. Keezel, Garnett, Kansas, and send her a quarter and a two-cent stamp for a sample copy of her Bird Study Notebook. There is nothing better for your use or for your children to use this spring.

Dr. Calvin M. Woodward who died recently at St. Louis at the age of seventy-seven, was a pioneer in the manual training movement in the United States. He invented the phrase, "Put the whole boy to school." For fifty years he was a leader among American educators. He won for himself the esteem of the teaching profession not only here but abroad.

Seventh and eighth grade boys in Pittsburgh, Kansas, have just started a school paper conducted on a strictly business basis after the manner of a regular newspaper, under the direction of Miss Lyle Brower. The boys learn to do by

doing. None of them had done printing before, yet at the end of their twelfth lesson the paper was selling on the streets. The boys get advertisements, edit and publish the paper, purchase the needed supplies and manage the whole thing without expense to the school, using a second-hand outfit. The *News* is a four- or six-paged, illustrated sheet and sells for one cent a copy.

The Fifth Annual Convention of the American Federation of Arts will be held, not in Washington but this year in Chicago, on Thursday, Friday, and Saturday, May 21, 22 and 23. The Art Institute will be headquarters. The program promises to be "entirely constructive" and will deal with art problems in cities, and their solution. There will be a limited number of papers by experts, with ample time for open discussion and for the enjoyment of Chicago's treasures in art and handicraft.

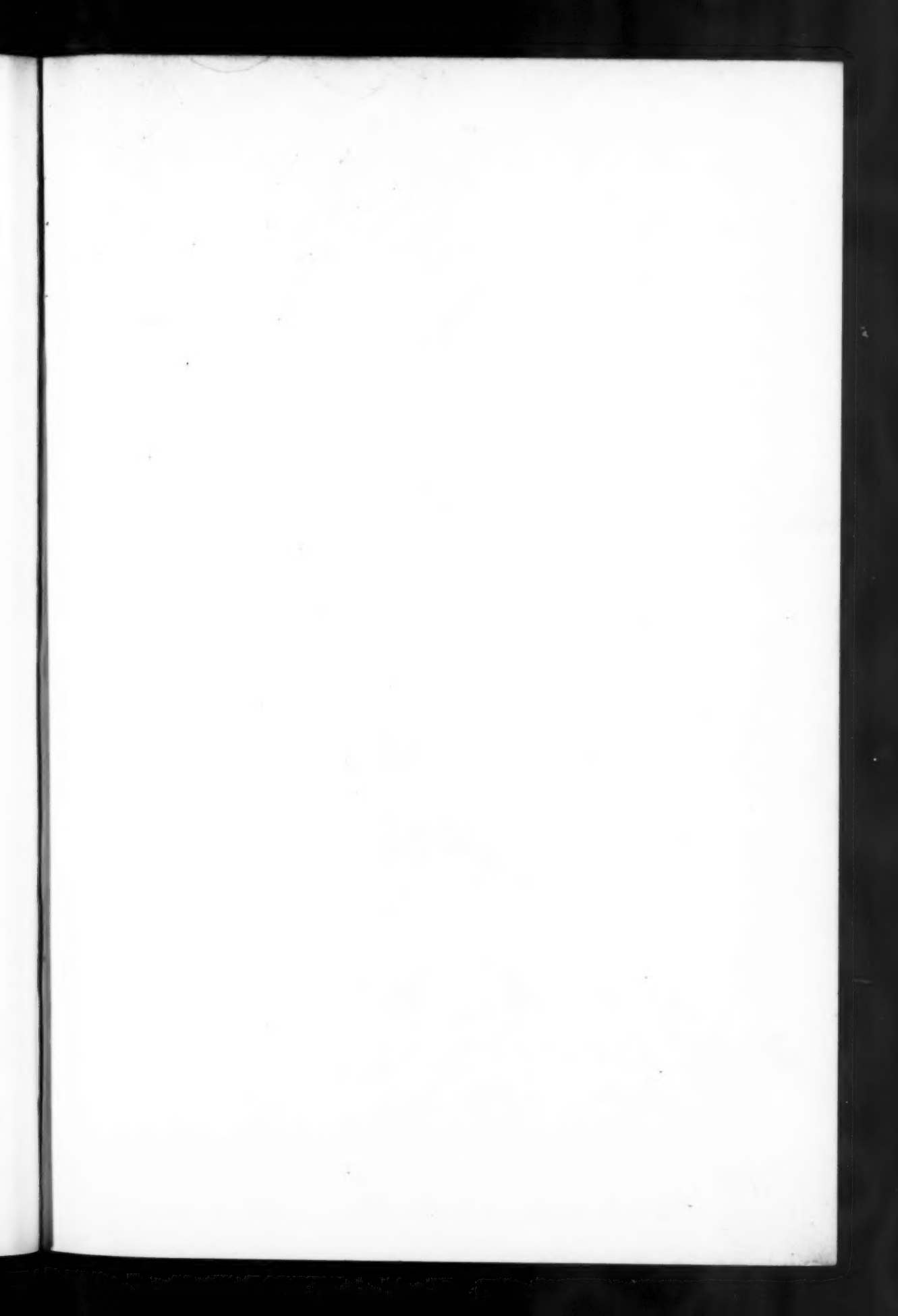
The French Institute of the United States has organized a Museum of French Art, 400 Madison Ave., New York, "for extending and popularizing among the residents of the United States of America, its territories and possessions, knowledge of the art of France in its divers manifestations, its technique, and its history. Its purpose is to increase Art erudition and appreciation in the United States."

Miss Kate Cameron Simmons has a caricature lecture on the history of art that gives the audience a solid hour of laughter. It was given recently for the benefit of a fund that is being raised for furnishing the room for the School of Fine and Applied Arts in the new Pratt Institute Club Building.

## RESOLUTE

*From an eighth grade examination paper:*  
In the spring one half of the Pilgrims was in their graves but they did not want to go back to England for they had gone to stay.

One of the first circulars of the forthcoming season is that of the Applied Arts Summer School of Chicago, Ill., of which Mr. Elmer E. Bush is President and Miss Florence H. Fitch of Indianapolis, the Director. The school will be held at Lincoln Center, July 16th to 25th, 1914.





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A THISTLE. First prize drawing, by Lawrence Stone, age 11 years, Grade VII, Bellows Falls, Vermont, in their Crayon Investigation Contest.